9 JULY 1966 2s 6d

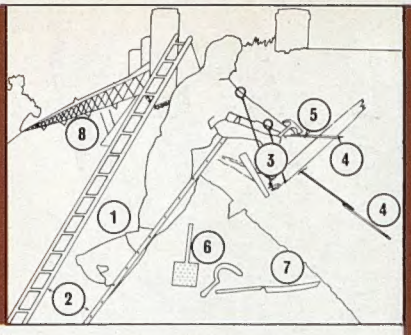
london life

BILLY WRIGHT COVERS

THE WORLD CUP

FOR LONDON LIFE EXCLUSIVE

THE NORFOLK REED THATCHER



THE EASTERN COUNTIES, mainly Norfolk and Suffolk, are the true home of the reed thatcher. A typical thatcher whose business has been handed down through many generations is Bob Farman. His men work in all parts of the British Isles and as far afield as the United States. Address: W. R. Farman, Cherry Tree Lane, North Walsham, Norfolk. (Shell Touring Map No. 2, from your Shell Station.)

Thatch is the oldest roof covering and the craft has altered little since the middle ages. Over seven hundred thatchers still work in the midland, eastern and southern counties. There are three main forms of thatching; long straw, found mainly in the midlands and south; combed wheat reed, so called because threshed straw is laid reedwise on the roof; and Norfolk or marsh reed.

The marshy estuaries of East Anglia provide the local thatchers with their raw material from the vast acreages of reed (*phragmites communis*), standing to some eight feet in height. In winter, the hard gold-brown stems are cut and bundled and taken to the thatcher's yard.

Pictured is one of Bob's thatchers, who, with knees protected by leather pads **1** treadles his long ladders **2** with the rhythm and ease of a dancer.

Long thatching needles **3** keep the reed tight as the work progresses and hazel rods or "sways" **4** are used in conjunction with iron hooks **5** to fasten the thatch to the roof timbers.

The reed is dressed into place with a leggett **6**, a primitive comb-like tool studded with horseshoe nails. The face of the finished work is also cleaned down with the leggatt and a razor-sharp cutting knife **7** is used to trim the thick ridging.

The ridge **8** is thickly capped with sedge grass (*cladium mariscus*) and is gaily embellished with diamond or herring-bone patterns of 'liggers' and split hazel rods which are pinned to the roof with hairpin-like 'brotches' of split and twisted hazel. The work of many thatchers can be identified by their own individual patterns.

England and Wales have many such skilled craftsmen bringing centuries-old traditional techniques to bear on modern production problems. You can write for a list to the Rural Industries Bureau, 35 Camp Road, Wimbledon Common, London S.W.19.

Also, the free monthly leaflet '*Go Shell*,' covering local events and information in your area, is available from your Shell Station.

Illustration : James Lloyd

Visit our Country Crafts—Go Shell

SHELL

LONDON LIFE

Editor Ian Howard. **Deputy Editor** Eric Carter. **Pictures Executive** Jeremy Banks. **Features Editor** Roger Baker. **News Editor** Rodney Burbeck. **Art Editor** Tony Page. **Diary Editor** Colin Bell. **Production Editor** Patrick Brangwyn

INCORPORATING THE TATLER

Ballet talent spotters will be seen in force at the Royal Opera House on Saturday afternoon. Occasion: the Royal Ballet School's annual matinée, when 76 young dancers will perform. Hopes are high for Georgina Sibley, 18-year-old sister of ballerina Antoinette Sibley. Dancing the Blue Boy in *Les Patineurs* will be 17-year-old Wayne Sleep, one of the most brilliant young classical dancers in the School. He is unusually small for a dancer, and has just received a grant of £150 to continue his studies at the School. He then plans to train in Copenhagen for a while.

The Royal Tournament, the start of the World Cup series at Wembley and the City of London Festival, all revealing various aspects of the British psyche, compete for attention this week. There is also an interesting film out. At the Curzon on Thursday, *Who's Afraid of Virginia Woolf?* opens. The prospect of seeing a fat, ageing, blowsy, drunken, foul-mouthed Liz Taylor indulging in vicious marital cross-fire with a weak, dependent Richard Burton could be an interesting reversal of the general image.

Vicky concert

Sunday afternoon brings the Vicky Memorial Concert at the Festival Hall. In aid of Oxfam, sponsored by the *Evening Standard*, the *New Statesman*, the *Daily Mirror* and the *Sun*, Georg Solti will play the piano (and if he chooses Bartok, watch for the sparks). Most of the Government will be there, incidentally.

Royal spectators

The Queen and the Duke of Edinburgh will attend the first of the World Cup matches – England v. Uruguay at Wembley; the Beatrix Potter Centenary exhibition opens at the National Book League in Albemarle Street. Lady Simon, wife of the chairman of the Port of London Authority, is organising a charity ball at St Catherine's Bock House on 8 July in aid of the Mission to Seamen, which celebrates its centenary this year.

WHAT'S IN LONDON LIFE

Geneveve is just 20 and is on the threshold of many careers – photographic model, pop singer, actress: "In 10 years' time I'd like to be someone like Audrey Hepburn." What's she like now? *Page 22*

Malcolm Muggeridge has become a household name, mainly from his controversial articles and television. The woman who knows him best reveals the man behind the image. Page 12

Beatrix Potter was born a hundred years ago on 28 July. Her inimitable children's stories, and the drawings she illustrated them with, became legendary within her lifetime. Page 26

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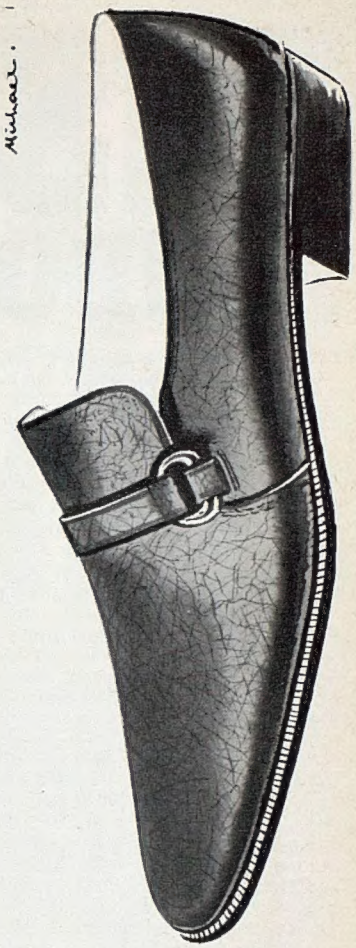
EXTRA! EXTRA! EXTRA! You'll find the easy-to-follow guide to everything that makes London the entertainment capital of the world . . . its night life, the theatre, the cinema, music, ballet, opera, art galleries, restaurants and sport . . . beginning on page 43



'Murillo' for men – newest shape from Bally of Switzerland's international trendsetters.

Bally
LONDON SHOE

NEW BOND STREET W1 · OLD BOND STREET W1
REGENT STREET W1 · SLOANE STREET SW1
KING'S ROAD SW3 · GOLDERS GREEN NW11
ALSO KING STREET MANCHESTER

INSIDE LONDON LIFE

Sir Patrick Hennessy, chairman of the Ford Motor Company, lives in a beautiful house, with picture-book gardens and orchards, at Theydon Bois, Essex. Ideal surroundings in which to forget the worries and clamour of Dagenham, where millions of cars roll off the lines. Recently, teams of men with theodolites and soil-drills have been seen in Sir Patrick's orchard. They were from the Ministry of Transport – and they have now reported favourably to Whitehall. Sir Patrick's orchard is smack on the proposed route of the new M11, the London-Norwich motorway.

Mr Hubert Lyons, a Mayo man from Greenford, has started a London Mayo Society for expatriate sons of that part of Erin. "There are a lot of Mayo people walking around who would love to get together," he says. "We could organise dances, advice sessions, baby-sitting, employment and general welfare."

David Caute, having resigned his Fellowship of All Souls in protest against college policy, has found time to write his first novel for some years. Called *Decline of the West* (presumably on the assumption novel-readers

don't read philosophy), it is about an imaginary African country immediately after independence. Although it sounds all very much like Ghana, Caute claims to have drawn on Algeria and the Congo for much of his material. Deutsch are to publish it in September.

Cambridge University Press, in announcing a new series of Library Editions from their backlist, have asked librarians and booksellers to let them know whether they prefer a dark binding or something a little brighter. After all, it was only 40 years ago that the Press ventured into coloured ink on its jackets, and caused a massive row among the trustees.

Sibylla's, only just a fortnight old, is apparently planning expansion already – agents are hunting for a suitable site in New York. Once found, it will be opened as Sibylla's again, with an all-English staff and a plane-load of Londoners flown over to celebrate the first night.

Ingrid Brett, a pretty 18-year-old, has just been cast in her third film, Michael Winner's *The Jokers*. She is billed as supporting, which is pretty good for one's third film – the others being a bit-part in *The Great St Trinian's Train Robbery*

and a slightly bigger one in *The Witches*. The Press handouts about her mention Miss Brett's five brothers, but nothing else about her family. The family name, incidentally, is Boulting.

John Piper is working on designs for some stained-glass windows in St Margaret's, Westminster – the parish church of the House of Commons. The original windows in the south aisle were destroyed in 1941, and most of the £9,000 required for the new ones will come from the War Damage Commission.

The City Corporation are planning to spend £2,000 restoring Queen Elizabeth's Hunting Lodge at Chingford in Epping Forest. The timbered lodge is now used as a natural history museum.

The last two British naval 15-inch guns, 55 feet long and weighing 100 tons, are to be set up in front of the Imperial War Museum in Lambeth as a memorial to all who fought at sea in the two world wars. The guns came from *HMS Ramillies* and *HMS Resolution*.

Hammersmith Council has just capitulated to a 270-signature petition from local housewives. They have agreed not to replace 12 sinks at the municipal laundry with modern coin-operated machines. Housewife leader Mrs May Butler says: "It would make it all very impersonal if we had washing machines – on washdays we all come along and have a natter."

Lady Dowding, one of the leading lights of Beauty Without Cruelty, the extreme vegetarian group which opposes the use of animal products in cosmetics, has just chosen a new range of shoe styles for the Bata company. To be marketed as *Viva* shoes, they are guaranteed to contain no animal materials at all – let alone leather. They will be available this autumn "to everyone who dislikes the idea of wearing animal skin."

Carlo Avanzo, who owns a garage in Kentish Town and the Gattopardo in St James's Street, is looking for premises, preferably in Frith Street, where he can open a Soho Gattopardo. Between marketing at dawn, running the garage and seeing the last customers home from the Gattopardo, he manages just over three hours' sleep at present. He clearly regards this as wasteful.

The City Police report that there are 226 pubs in their manor. No fewer than 48 of them, however, are in suspense – meaning that if there wasn't a bomb-site there, it would be a pub.

Paul McCartney has bought himself an away-from-it-all farmhouse in Kintyre, Scotland. It is within a couple of hours by air from London. To and from the airport at Machrihanish, McCartney will have a two-mile drive along an unmaintained hill road.

Harry Stiller, the Brands Hatch formula three record-holder, has been caught up by the racing-driver's current fashion for private planes. For the British Grand Prix, on 16 July at Brands Hatch, he has let it be known that he, too, will arrive by air. But he hasn't quite decided which of his family planes to use.

Gena Balatao, who opened her boutique at the Hilton in February, is looking for premises for another. "Somewhere in the Hilton area," she says. Her father, a

Philippine businessman, bought her the first when she complained of having nothing to do. "Now he sees I am doing so well," she says, "he is willing to buy me another." Among the items in her stock: £15 wigs, manufactured by one of her father's companies in Taipeh.

THE BOOK PETER OWEN DOESN'T WANT TO PUBLISH

Would you snuggle down in bed with a book of poems, short stories and sketches written by a group of obscure Swiss gipsy authors? Publisher Peter Owen doesn't think so.

But he is being asked by the 17-country Council of Europe to publish a translation of the book which was originally written in Sursilvanian – a dying Swiss Romany dialect spoken by only about 200,000 people.

"Quite frankly," says Mr Owen, "I cannot see people rushing to buy the book for their bedtime reading."

He is a member of the Council's cultural section which tries to promote international friendship by publishing books by writers unknown outside their own country.

Now he is saying he will resign from the Council unless they appoint him to their committee who select works for publication. He said: "The Council give a subsidy to cover translation costs, and it means that great contemporary writers are read internationally. But it is ludicrous to suggest that people would be interested in this obscure dialect and group of writers.

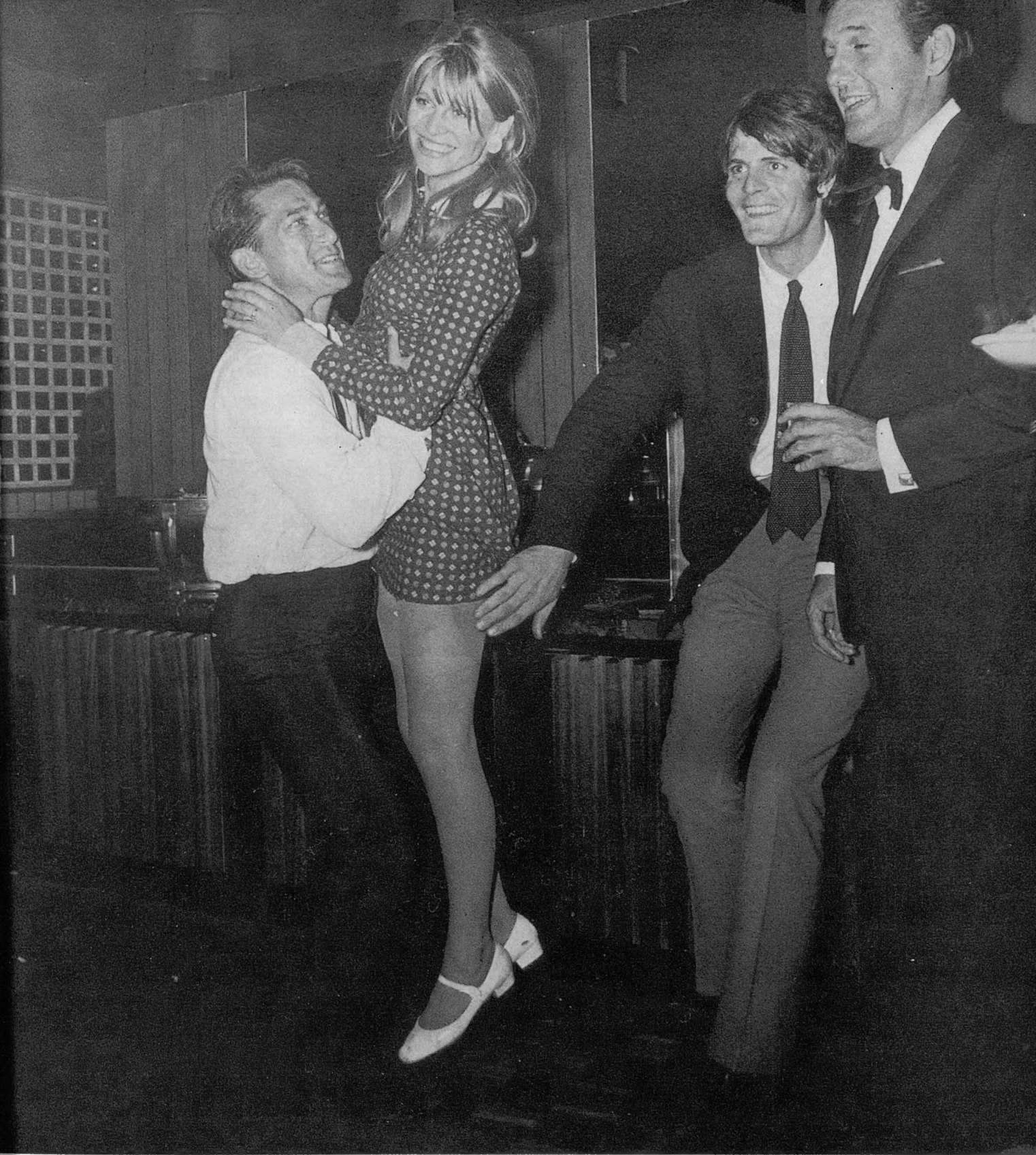
"On the other hand some of their selections have been worth while. I am just publishing a jolly good book by the successful Dutch writer S Bordewijk – a best-selling novel called *Character*.

"And we have the German Nobel prizewinner Hermann Hesse, who died a year ago, on our lists."

But Mr Owen has written to the Council's headquarters in Strasbourg demanding "more say in editorial policy."

Mr Owen is the only British member of the Council – which he describes as a "watered-down Unesco." But for how long?

"It would be a shame to leave," he says, "because foreign writers should be read more widely. But if they're not prepared to listen to me . . ."



THE MAN WHO PICKED UP JULIE CHRISTIE

It can happen so easily at a party . . . In this case it was at a gathering at the London Playboy Club when a shirt-sleeved guest hoisted Julie Christie during the dance. And guarding against damage to his feet, and putting out what could be a restraining hand, is Miss Christie's companion, Don Bessant.

More party pictures overleaf

ABOVE: Hugh Hefner cuddles next month's centre-fold in his magazine, while on the right Julie Christie laughs beneath the chin of Don Bessant.

RIGHT: Fleet Street editor Michael Christiansen (on left) at the bar with Vanessa Redgrave.

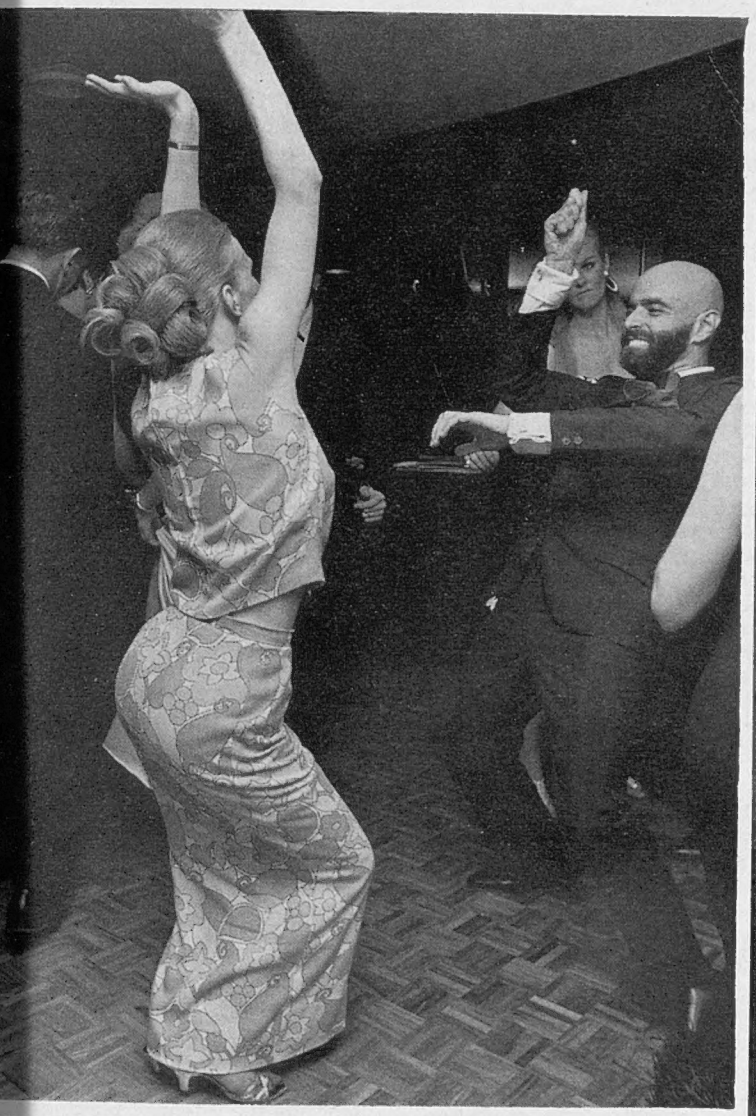
FAR RIGHT: Mrs. Lee Radziwill points a delicate toe for Rudolph Nureyev to follow.

PLAY BEGINS . . .

With the sort of organisation normally reserved for practice wars, the Americans have launched their Playboy Club in London with a battery of pre-opening parties. Last Wednesday Mr Hugh Hefner emerged from his Chicago mansion long enough to fly to London to host a rather special, invitation only, gathering.

EXCLUSIVE PICTURES BY HATAMI

BELOW: A guest shapes up for some uninhibited dancing with bearded cartoonist Shel Silverstein.



LEFT: At the Blackjack table, Ursula Andress talks to *Casino Royale* producer, Charles Feldman (right) while another guest plays. Behind, Jean-Paul Belmondo looks on.

ABOVE: What a lovely evening! Bessant and Christie in mood perfect.

BILLY WRIGHT

How to lose a match and win the World Cup

It's the biggest sporting event of the decade in Britain – and 400,000,000 fans all over the world will be waiting for the results for the next three weeks. Billy Wright, capped 105 times for England, captain 85 times and a player in three previous World Cups, looks at the stars, explains the tactics and the strategy . . . when to win, and when, perhaps, not to win . . . the tension, the scheming and the plain old-fashioned skill it takes to win the Jules Rimet Cup. It's a competition without any one outstanding team, says Wright, and England could well win.

WINNING the World Cup is the biggest single sporting achievement any country can gain. Football itself is the most widely played and watched game in the world, and this year, with the World Cup here in London, it is automatically the biggest sporting year on Britain's calendar since the 1948 Olympics, and probably for another generation to come.

Fortunately, it is also the first time that informed critics the world over have given England a good chance of winning. I won't myself go out on a limb and forecast an England victory – for there are no outstanding sides in this World Cup, and for the first time ever, I dare not say who is going to win. But I will admit that it's not just patriotic optimism that makes me keep my fingers crossed for a home-side triumph.

It's like war

It isn't just a sporting ambition, winning the Jules Rimet Cup. It is for many countries a political one, too; and since every side, every player who has managed to reach this final stage cares intensely about winning, it's not just a series of games, played on the field. It's like chess, even war, played off the field, too.

The 16 teams that will fight out the competition for the next three weeks aren't just groups of footballers, plus a manager. The serious contenders, like Brazil, have brought with them psychologists, doctors, cooks, their native food, drink, records and magazines. For every match a side plays, it will have spies at three or four others. And they won't necessarily want to win every match. I'm not suggesting that anyone would ever throw a game, but the competition is so arranged that there can easily be situations where a side could try just a bit less hard. Let me explain.

The preliminary rounds are fought as four little leagues – the Groups. Each team plays each other in its Group once, and the top two from each Group go forward to the quarter-finals. Now, since the winner of one Group meets the runner-up of another, there can be a situation where tactics might argue for finishing second – if your manager thinks your side will stand a better chance against side A rather than side B, or wants to avoid in this round a team likely to go farther.

One obvious example of this: in Group Four, which I expect to be won by Russia and Italy, the quarter-final prospect is Brazil, or, probably, Portugal, from Group Three. If I were the Russian manager, I don't think I would be keen to meet Brazil in the quarter-final – and I just might hope that my side, in its last match, played to avoid that.

There is a similar situation in the other pairing, Groups One and Two. England, I firmly hope and expect, will win Group One. Which will mean they meet the runners-up from Group Two – either West Germany or Spain, I suspect. No team wants to meet England, in England, until they absolutely have to – so the Spaniards and the Germans might have to try their very hardest to win their Group. Because, of course, one doesn't have any other reason than quarter-final tactics for risking everything at the preliminary stage. As long as you qualify, that's good enough – and it would be a tragedy to exhaust or injure too many players in the preliminary Group.

So I look forward to the last matches of the preliminary stage with more than ordinary enthusiasm. Not only will one be watching the world's greatest footballers, but trying to estimate the tactics of the world's greatest football managers.

Trickiest choice

I have already suggested that the quarter-finals will involve Russia, Italy, Brazil, Portugal, West Germany and Spain as well as England. Perhaps the trickiest choice of all is in Group One – who joins England? Both Uruguay and France – Mexico have little chance – have been unsettled lately, but despite France's excellent performance against Russia, I plump for Uruguay. As for the semi-finals, it rather depends on the pairings brought about by the Group results. However, if the four best sides were to avoid each other and get through, then I would like to see semi-finals involving England, Brazil, Italy and Germany. I wouldn't be surprised one bit if I were wrong on two at least of those, by the way: I can't understand how the bookmakers can be so certain with their odds when Portugal have Eusebio, Spain have Suarez, Bulgaria have Asparuchov.

Stars matter very much, not despite but because of the new tactics of football. Goal-scoring stars particularly. Whether a side plays 4-2-4, like Brazil, or 4-3-3, like England, it is the man who can score from a half-chance who wins matches; 4-2-4 means that a side has an option of six men in defence or six men in attack – the middle two are link-men, switching their role with the run of the play; 4-3-3 is a tighter defensive game, meaning that much of the time there are only three full-time forwards waiting for the lightning breakaway.

Either way, modern football aims at keeping the score very low indeed, and a Charlton, a Greaves, Pele, Eusebio – even a Fachetti, the Italian back who is also among their leading scorers – can strike that single brilliant blow that settles the argument.

At this stage, then everyone suspects that Brazil and England, perhaps Italy and West Germany, are going to dominate the competition. But nobody will really know until late on 20 July, when all the preliminary matches will be completed, and the line-up for the quarter-finals be clear. The teams will have finished their most intense playing period, but only just be beginning to feel the worst strain of living far from home, cooped up with their colleagues, and worrying about their football. I have seen the Italians in tears after failing to qualify in 1954, the Brazilians and Hungarians fighting each other in the tunnel *after* their game in Berne.

Footballers get every bit as tense as show-business folk – and that is why, even more than the support of the home crowd, England have a head start. They are in a normal environment, eating their usual food, able to understand the language. But even so, 50 per cent. of Alf Ramsey's job

is going to be to keep our squad happy, and as fit mentally as they will be physically.

England will be staying near Wembley, and I expect that when they aren't playing, they will be watching, either live or on television, other matches. If you are winning, morale looks after itself, and if you are losing, it takes a genius to keep your spirits up. But in any case, the balance between total fitness and staleness has to be scrupulously looked after. Cards, golf, cinema, one glass of beer, a little training, table-tennis – anything will do as long as it doesn't affect fitness, and keeps the players minds happily occupied.

Discussing tactics

With keen players – and any player with a chance of playing on the winning side in the World Cup is keen – one can spend hours discussing tactics, the methods and stars of other sides. How do you stop Pele or Garrincha? How do you get past Schnellinger? Has Lev Yashin been chosen again for his massive experience, or is he still the greatest goalkeeper in the world?

The other sides have additional problems. Somebody is bound to get homesick, decide he cannot eat the food, want to go off limits to do some sight-seeing or shopping. If the side has done badly in a game, it doesn't take much for back-biting to break out. The major contenders have no doubt already anticipated every situation and prepared a plan – just as much off the field as on. For a smaller nation, if anything even more emotionally involved in the prestige conflict, the atmosphere of the World Cup can either inspire greatness, or bring on a rash of nervous tensions that lead to a blow-up.

Whatever the tension and friction may be, they will get worse for every side that survives the quarter-finals. In the semi-final and the final, there can be no question of resting a star player, or leaving him out so that the opposition don't see too much of him. It has to be the best possible team, playing flat out for every one of the 90 minutes.

This time, too, I'm glad to say, it looks as if anybody who gets into serious trouble with the referee will have to be counted out for the rest of the tournament – which might help the more volatile players to keep their heads. An estimated world-wide television audience of 400,000,000 should be spared the kind of punch-ups which disfigured some earlier Cups.

Well, it all begins at 7.30 pm on 11 July, at Wembley, when England and Uruguay take the field for the first match of the 1966 World Cup. Between then and approximately 4.30 pm on 30 July, 32 games will be played, and a handful of players may have joined Pele and half a dozen others at the very summit of footballing greatness. Since I think that George Cohen and Ray Wilson are the finest pair of backs in the world, and that both Bobby Charlton and Jimmy Greaves belong in the very highest ranks of goal-scorers, I think it may well be England who walk off the Wembley turf carrying the trophy. I hope so.

WHO, WHERE, WHEN . . .

AND HOW TO GET THERE

Matches at Sheffield are being played at Hillsborough ground; Birmingham at Villa Park; Liverpool at Goodison Park; Manchester at Old Trafford; Middlesbrough at Ayresome Park, and Sunderland at Roker Park. The numbers in brackets refer to which group teams are in.

DATE	GAMES	GROUND	KO
11 July	England *v* Uruguay (1)	Wembley	7.30
12 July	West Germany *v* Switzerland (2)	Sheffield	7.30
	Bulgaria *v* Brazil (3)	Liverpool	7.30
	USSR *v* N Korea (4)	Middlesbrough	7.30
13 July	France *v* Mexico (1)	Wembley	7.30
	Spain *v* Argentina (2)	Birmingham	7.30
	Hungary *v* Portugal (3)	Manchester	7.30
	Chile *v* Italy (4)	Sunderland	7.30
15 July	Uruguay *v* France (1)	White City	7.30
	Switzerland *v* Spain (2)	Sheffield	7.30
	Brazil *v* Hungary (3)	Liverpool	7.30
	N Korea *v* Chile (4)	Middlesbrough	7.30
16 July	Mexico *v* England (1)	Wembley	7.30
	Argentina *v* West Germany (2)	Birmingham	3.00
	Portugal *v* Bulgaria (3)	Manchester	3.00
	Italy *v* USSR (4)	Sunderland	3.00
19 July	Mexico *v* Uruguay (1)	Wembley	4.30
	Argentina *v* Switzerland (2)	Sheffield	7.30
	Portugal *v* Brazil (3)	Liverpool	7.30
	Italy *v* N Korea (4)	Middlesbrough	7.30
20 July	France *v* England (1)	Wembley	7.30
	Spain *v* W Germany (2)	Birmingham	7.30
	Hungary *v* Bulgaria (3)	Manchester	7.30
	Chile *v* USSR (4)	Sunderland	7.30
23 July	Quarter-final (1)	Wembley	3.00
	Quarter-final (2)	Sheffield	3.00
	Quarter-final (3)	Liverpool	3.00
	Quarter-final (4)	Sunderland	3.00
25 July	LIVERPOOL 7.30 pm Semi-final		
26 July	WEMBLEY 7.30 pm Semi-final		
28 July	WEMBLEY 7.30 pm Final for 3rd and 4th place		
30 July	WEMBLEY 3.00 pm FINAL		

GENERAL INFORMATION

World Cup Information Centre for visitors to London is at Reed House, 82 Piccadilly, W1. The centre is open daily from 5 July to 30 July from 9 am to 9 pm. World Cup staff are there to answer questions on teams, fixtures and latest scores, and the London Tourist Board supported by the British Travel Association will provide travel, accommodation and general tourist information. British Rail and the London Transport Board will also be co-operating.

TICKETS: Ticket applications will not be dealt with at the Information Centre, and can no longer be accepted by the World Cup Organisation at White City. Tickets for individual matches can be obtained from the grounds at which the matches are being played.

ACCOMMODATION IN LONDON: The London Tourist Board, 29/30 St James's Street, SW1 has expanded its register of private bed-and-breakfast accommodation in London during the period of the World Cup. Contact the Board at WHI 0878.

HOW TO GET TO LONDON MATCHES

Wembley: Bakerloo or Metropolitan line to Wembley Park Station or Piccadilly line to Sudbury Town Station, then by special coach. Buses: 18, 83, 92 direct to the stadium or 46 to Wembley Park Station for Olympic Way. British Rail from Euston to Wembley Central or special service from Marylebone to Wembley Stadium or Wembley Hill.

White City: Underground: Central line to White City or Metropolitan line to Shepherd's Bush. Buses: 7, 72 105, 220, 268 direct to stadium or 12, 49, 88, 117, 207, 207a to Shepherd's Bush. Green Line coaches 710, 711, 715 to Shepherd's Bush.

HOW TO GET TO MATCHES OUTSIDE LONDON

Birmingham: Trains from Paddington leave at ten minutes past the hour from 10.10 am to 7.10 pm. Arrive at Snow Hill Station. Journeys take approximately two hours. Fares: 2nd class return £3 0s 6d. 1st class £4 10s 6d.

Manchester: Frequent train service from Euston to Manchester, Piccadilly. Fares: 2nd class return is £5. 1st class £7 9s 6d.

Liverpool: Trains leave from Euston and arrive at Liverpool, Lime Street. 2nd class fare is £5 5s 6d. 1st class £7 18s.

Middlesbrough: Trains leave from King's Cross. 2nd class return £6 5s. 1st class £9 10s.

Sheffield: Trains leave from St Pancras. 2nd class return £4 6s 6d. 1st class £6 9s 6d.

Sunderland: Trains leave from King's Cross. 2nd class fare is £7 6s. 1st class £11.

Special trains will be run from London, depending on demand and on the results of matches in each group. Details of these from British Rail. British Rail advise spectators to travel early in the day to all matches, especially on Saturdays. They ask people to return to London from grounds outside London on the morning after the match.

World Cup information kiosks will be set up at all stations to advise on the best way of getting from station to the ground.

DAVID WYNNE-MORGAN

THE bi-annual general meeting of a unique association of which there is 100 per cent. membership although there are no annual fees and no compulsion of any kind to join, takes place in London on 13 July. The members, who come from every corner of the earth, paid their entrance fee in the service of their countries. They are all the holders of either the Victoria or the George Crosses, respectively, the highest British awards for gallantry for members of the armed forces and for civilians.

There are only 230 living holders of the Victoria Cross and 116 of the George Cross. Many are old and infirm; a great many more are either crippled or broken in health, for very few holders of these awards do not still bear the marks or scars of the actions in which they were involved. Yet more than half this total number are coming to London for a two-day reunion.

Official dinner

It will be a quiet, but happy occasion. They are to be the guests at the Royal Tournament, and on 14 July will have their official dinner at the Café Royal where the speakers will be the Prime Minister and Sir Alec Douglas-Home.

They will have little in common with the new young London. Most of them are normally shy and reserved. These awards single them out from ordinary people when they, themselves, do not feel any different. One of the organisers of the reunion told me: "It is only in each other's company that many of them are able to relax." The principal activities of the association are the welfare of its members and their wives or widows. Money is needed, yet they are far too proud to make a naked appeal for funds.

Some of the money is found within their own ranks. Last year they were given the proceeds of the première of the film *Von Ryan's Express*. These contributions are voluntarily made and never directly sought.

VC at 21

The association is run by Brigadier Sir John Smyth from his Dolphin Square flat. He won his VC at the age of 21 when he led a platoon of eight sepoys to relieve a position that had been besieged for 48 hours.

The three women still living who have won the George Cross will all be present in an otherwise all-male gathering. They are Odette, the Resistance heroine, Sister Dorothy Thomas, who won hers in the operating theatre of Middlesex Hospital during the blitz, and Daphne Pearson, a corporal in the WAAF in 1940, who knowing a crashed plane was about to blow up, covered the body of the pilot with her own and saved his life at the cost of a collapsed lung and other serious injuries.

Rambahadur Limbu, the 26-year-old Gurkha and youngest holder of the award is to receive his decoration from the Queen at Buckingham Palace the day before.

The members are arriving from all parts of Britain and are being flown in Service transport from many parts of the Commonwealth. From India, Pakistan, Canada, Australia, Sudan, and Jordan, whose representative Rashid Abdullah is a senior member of King Hussein's bodyguard, these men will be coming quietly into London.

When all the superficial trappings of contemporary London are forgotten, these men and their deeds will be remembered. For me this is the most important event of the "London season." We should be proud to be their hosts and to have them in our midst for two days. Their contributions to the world in which we live were made unconsciously and without thought of reward.

Coincidence gamblers should have had a field day at the recent Greyhound derby at the White City. The winning dog was owned by Pauline Wallis, who has admitted to winning over £28,000 in bets on the result having backed him all the way down from 100-1 to his starting price of 8-1.

It was the second time that Pauline, who owns the Casanova gaming club in Mayfair, had an entry in the Derby. The first, several years ago, had to be scratched before the final owing to an injury to one of its paws. The name of the dog? "Second Time."

No excitement

In fact, Pauline only saw the race on television. She was sitting at the bedside of a friend who was ill and had been told that he was not to have any excitement!

Both Oxford and Cambridge Universities have an official with the title of "Public Orator." His function in University life is to translate official speeches into Latin and to declaim them on the appropriate occasion.

Tommy Higham, who performs this function at Oxford has, I am told, recently returned from the United States, where he had certain problems in translation. For three days he was baffled as to how he should translate "Pin-Up Girl" into Latin. The final solution may not have satisfied classical scholars but was nevertheless a triumph. In a rich and sonorous voice he proclaimed "Virge Tintacta."

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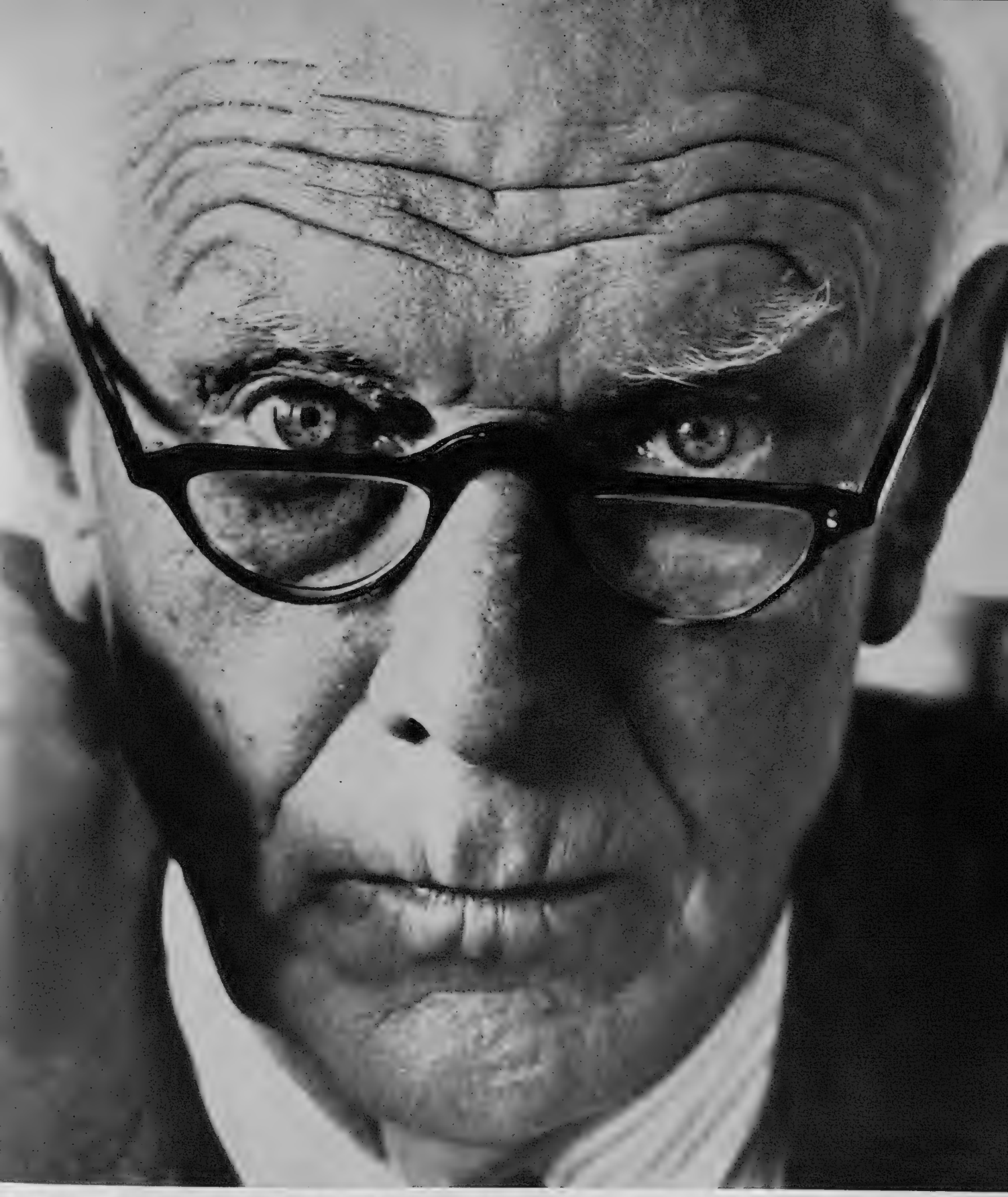

This is the husband of Kitty Muggeridge. His name is Malcolm – iconoclast, wit, commentator on the follies and foibles of our time. She is a woman of domestic grace and femininity. They have been married 40 years, have now

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continued

settled in a picturesque cottage in Sussex, where Kitty presents a de and poignant contrast to her husband's image. KARIN HART reports

LIFE WITH MALCOLM

BEHIND every brilliant wife-and-mother there is a good man. . . . The public world of Malcolm Muggeridge is full of sound and fury, but in the private world of the quiet, timbered cottage near Robertsbridge, it is Kathleen Muggeridge who creates the tone of private life. So this story should be told from her point of view.

Life with a public image needn't carry the overtones of the grandiose it might imply – though, granted, proximity to a national heckler can bring elements of the bizarre into a way-of-life. But Kitty Muggeridge is accustomed to the effects of intellectual fervour, public controversy and change that eddy round her. She has long accepted them as peripheral to her own quiet home-life.

Perfectly fulfilled

"I don't consider myself an intellectual, or even the reflection of a public figure – I never have been. I've felt perfectly fulfilled as a housewife. I've been satisfied with my home-life – housework, gardening, marketing; I love to do the marketing."

Mrs Muggeridge's spirit of domestic composure contrasts sharply with Malcolm's acidulous public history. How has her tranquillity been sustained over the last 40 years?

The Muggeridges agree: a good marriage is based on an understanding of each other's living patterns. They call it "The Great Art." But from the MM archives can be unearthed a witticism with one pertinent allusion. Said Malcolm in 1953: "I find monogamy . . . extremely exhausting. And I should have thought polygamy . . . would be simply beyond one's capacity." If the word "exhausting" is applicable to the patterns that have been astir in the Muggeridge household, one can hardly imagine their stemming from the distaff side; Mrs Muggeridge's shy grace is a far cry from her husband's explosive postures.

Still, exhaustive indeed might be termed the early patterns of their household as stirred by the currents of Malcolm's career. Soon after marriage in 1927, Malcolm took his wife to Egypt, there to lecture in a Cairo university. Here she had her first child. After three years they returned to England, where Malcolm was employed on the *Manchester Guardian*. Next, to Moscow, Kitty soon returning to England to have her second child. Then Switzerland for the whole family, then Malcolm to India, then back to London.

With the war, Malcolm's services with Intelligence kept him at first in England, then took him to France and Africa. After the war, he was posted to Washington – Kitty and their daughter, Valerie, went with him. (By now the Muggeridges had four children; the three boys remained at school in England.)

Among other things, this history shows a texture of constant transition which led Kitty to set up housekeeping virtually dozens of times during the first 25 years of marriage. There was much to occupy her mind, with a husband whose quicksilver mentality was carrying him far and wide in the world of journalism. But her natural instinct was to occupy herself with home-life. Says she: "As the family expanded, it became impossible always to trail after Malcolm's progress round the globe." Often she simply held the fort in London.

Wife-and-mother

Through the whole weave of events, her commitment to a rôle as wife-and-mother was evident. It wasn't a question of applying herself; it was simply doing what came naturally – a strong purpose which tallies perfectly with the ideas that emerge as Kitty's personal values: the importance of private peace and happy home-and-family life.

By the 1950s, life began to take on more settled patterns. Malcolm gained the editorship of *Punch* and held it for four years. Concurrently, television launched his "public image" – and here began a new era.

Says Kitty: "It was a sudden thing – the realisation that Malcolm had become a public figure. Not that it changed me directly – but it *is* a surprise to wake up to the fact that the man you're married to is a national personality. People everywhere felt they knew him intimately from his television appearances. It's not the same as simply having your words and ideas in print.

Personal quest

"Until then, all his efforts had been a personal quest towards making his name in journalism. Then one day there he was with first-person impact upon thousands, millions of viewers."

Finally, Malcolm's image-of-protest was given free rein. It proved a crucial period. He stampeded a veritable herd of sacred cows by dint of his position on *Punch*; he gained a primary hold on public sentiment, pro and con, through vast television exposure. By the latter half of the 'fifties, he was a leading personality on BBC's *Panorama*.

Kitty's function in this aspect of his life was small, if not non-existent. Even now, she rarely participates in his public-life; Malcolm has never required her to present a public-image wife. In his singular rôle, he occupies the limelight alone on almost all occasions – granted, confides Kitty, much to her relief.

"I rarely attend functions with him. The odd ones I can remember are a few television presentations and the Lord Mayor's banquet. But even Malcolm now avoids as many of these as he can," she comments. "His career has always been his own, and quite separate from our private life."

Kitty seems almost instinctively to take the background in her husband's presence. When she does come forward, it is with a shy diffidence that somehow outshines the crisp, unyielding polish of her husband's conversational prowess. And who would *not* be hesitant to assert himself, even on the most personal terms, in the face o ence?

Still, Kitty descr colm's private m "sweet and syn "He is often criti structive, and truthful – but not h He takes a very proach with me. Lik ried couples, we sha personal humour. we are opposites – I hope to be as socia though I was quite c a child."

Kitty speaks with tive, alert voice, but cates more with a face. Mobility of and bright, telling e a hidden vibrance. and moves with lith ful gestures. She s quickly and spontan

Opposites that the both of the Mugge play a common qual self-consciousness – variance as to sugg of antonyms: "va "humility." The seems natural and like the smooth giv of two long-running rôles.

Public rôle

Perhaps because rare participa Malcolm's public widespread furo rarely touched Ki privacy.

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cont

The Muggeridges joke in the garden(the private, gentl so unlike Malcoln satirics.

Pictures by John Kel

LIFE WITH MALCOLM

continued

trude upon their privacy. "There was 'cutting' in the village – and we received a few hysterical crank-calls," she remembers.

Newspapers reported displays of local resentment in the form of slogans painted on what was mistakenly thought to be the Muggeridges' barn; a neighbouring farmer denied the Muggeridges the privilege of walking across his fields.

Kitty claims always to have been in agreement with the issues Malcolm's diatribes have taken, though hardly with the same fire-and-brimstone vehemence. She defends accusations of "sensationalism" and "intolerance" as the result of a special insight he enjoys into patterns-of-thought which most people complacently accept.

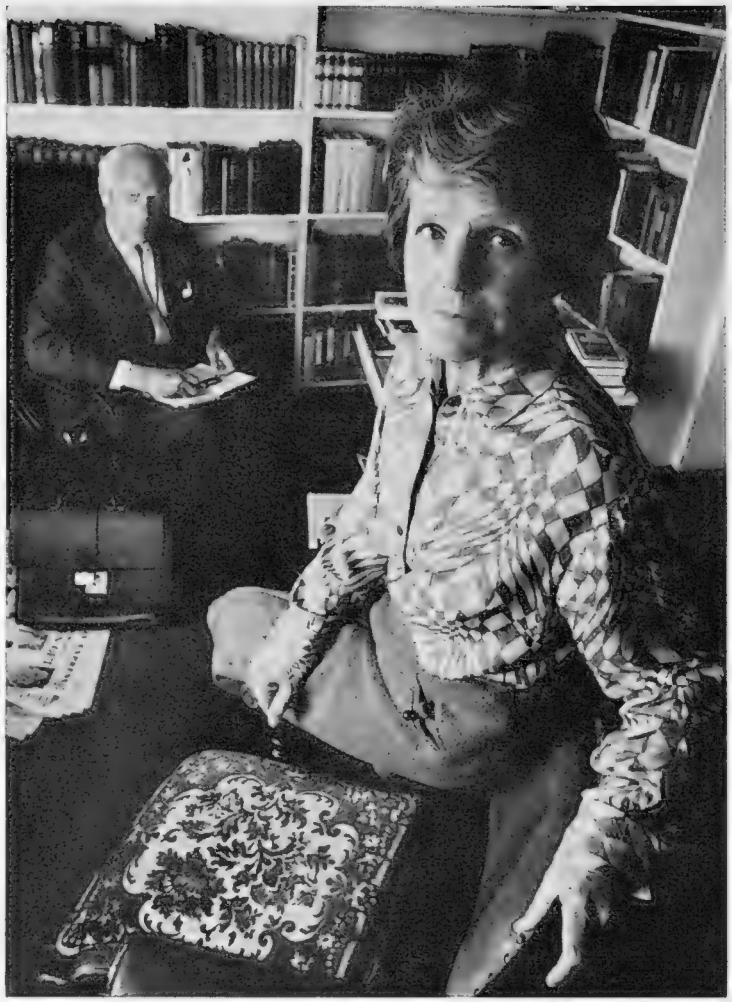
Understanding

"Malcolm has an intuitive understanding of things that are just on the edge of public awareness. He feels personally obliged to call them into question. I know he is sincere in every subject he broaches. They are things we all think about vaguely – but they are novel and controversial when they come out as spoken revelations."

Certainly his ideas on the Royal Household were a novelty! Enough so, in effect, to revamp the Muggeridges' living patterns once again. For after the dust had settled on the ensuing upheaval, yet another era had come to pass. Quite separately Malcolm had left the editorship of *Punch*, and now, on the basis of the "monarchy row," his contract with the BBC was not renewed.

What developed out of the "void" is proof-positive that "it is an ill wind that blows no good" – for rather than finding his detached position untenable, the Muggeridges discovered that the detachment permitted a new scheme of things which was wholly satisfactory. Malcolm's professional scepticism was by then so thoroughly established that he could speak his mind in any direction.

Regular pieces began to appear more and more frequently in papers like the *Sunday Pictorial* and the *New Statesman*. He was sought after for other television work and soon appeared in a variety of independent presentations, such as Granada TV's *Who Goes Next?* Even though new management brought a change of attitude at the BBC and Malcolm was brought back to the fold in 1960, a pattern of independent mobility had developed which has since been perfected.



In Malcolm's study – a lair which is neither sacrosanct nor inaccessible, but rather the hub of household activity – the scene of reading-aloud sessions, after-dinner coffee, and long hours of writing, study, and contemplation.

In his study

Now, of a morning, Malcolm can be found working at home in his book-bordered study. In the afternoons, he frequently comes up to London for consultations. For the most part, his days seem to be spent in the leisurely contemplation of events that only befits a national conscience.

Kitty Muggeridge occupies much of her time with her garden – a flawless plot of lawn which surrounds the cottage, spotted with cherry trees, rose bushes, and at the foot her special pride, a tiny tomato-plant greenhouse and an orderly patch of blackcurrant bushes, strawberries and roses. Says Malcolm: "I mow the lawn and trim a hedge now and then, but the artistic part of it is in Kitty's hands."

Other artistic endeavours are left to Kitty, too. She is a holiday-painter, though does not often exhibit her work, even to friends. She calls her work that of "an inspired amateur," and says that painting is merely a therapeutic outlet for her artistic bent. Her medium is watercolour; her subjects usually flowers and landscapes. "I don't exhibit my work, and never have done," says she. "It would be rather impudent, I think, to expect people to come to see the work of an amateur – and take it seriously."

Until recently, Kitty did much of Malcolm's typing – he sounds out many of his thoughts on her ever-receptive ears. She often accompanies Malcolm in pursuit of his insatiable hobby – walking – traversing the countryside on long twilight tramps. Together, too, they occasionally join in local activities – as when Malcolm once took a part in a village theatre play which Kitty directed. The production was one of Malcolm's own works, *Liberation*. Kitty takes great pleasure in theatre work; for two years she produced regular programmes for the Robertsbridge Dramatic Society. "It is wonderful fun, and a great release – but eventually it took up more time than I was able to give it." They entertain frequently, having friends down from London for the day or inviting neighbours to tea or dinner.

Recently, the greatest pleasure the Muggeridges share is reading aloud to each other in the quiet evenings at home. They have spent long and peaceful hours going through the classics, notably Dostoievsky, Tolstoy and Dickens.

In winter, the Muggeridges spend several months in France, at the Villa aux Cypres near Monte Carlo. Kitty reports that the days there are spent much the same as at home. "The only difference," she says, "is that Malcolm is even freer to get on with his own writing, with no interruptions whatsoever."

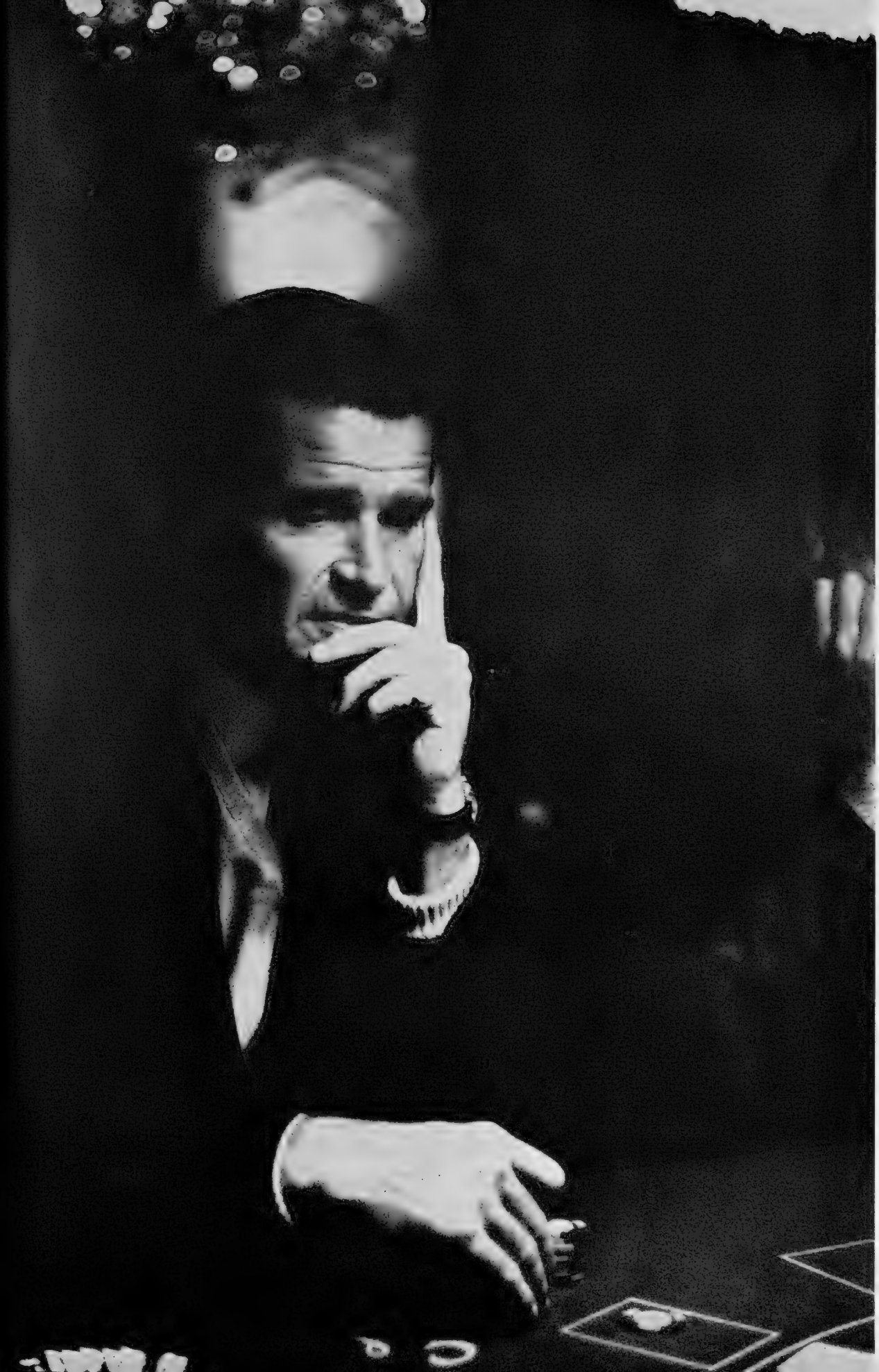
Literary projects

Recently, though, Malcolm has not been the only member of the household who has had literary projects to get on with. Kitty herself is writing a book, in collaboration with Ruth Adam (wife of BBC-head Kenneth Adam), based on the diaries of the late Beatrice Webb, who was Kitty's aunt. The book, commissioned by Secker and Warburg, has been under way for almost a year; publication is planned for early 1967.

Kitty treats the project in an off-hand manner: "You can't really say it's the *start of* something – I'm sure it's my first and last book. I'm simply doing it to get something off my chest. Malcolm says I'm very good about it – diligent, he puts it. I jolly well have to be! It's the hardest work I've ever done.

"I'm not used to the mental discipline – persevering with pure brainpower. Until now, home-making was the real work of my life."

And one feels it could not have been anything but a job well done.



Face of a man who is down £X,000

It was never like this on television for actor James Garner, famous for his rôle as Maverick, the professional gambler. When photographer John Benton Harris visited Eric Steiner's club, The Pair of Shoes, Garner was weathering a temporary four-figure storm at the tables. His current daytime activity is less open to chance. He is doing his own driving for a motor-racing film, *Grand Prix*.

SCARFE

THE PARADOX OF A MAN WHO WISHES TO SHOCK AND YET TO BE LIKED

A book is published this week presenting the collected works of H-certificate cartoonist Gerald Scarfe. It is not a book to give to your maiden aunt; it is not a book for people of a nervous disposition. Who is the man behind these ghoulish drawings – the man who stretches the human face like a piece of chewing gum? RODNEY BURBECK draws a profile in words; and RALPH STEADMAN sketches a caricature in Scarfe style.

Ten years ago he would have been called an Angry Young Man. But he is placid, charming and sophisticated. Four years ago he became a satirist – yet he is basically a person who likes other people and likes to be liked. Today he is a political cartoonist – though he is a man with no strong political ideals.

Who, then, is Gerald Scarfe? Or should the question be *what* is Gerald Scarfe, for it scarcely seems credible that someone who treats the human form with such disregard for nicety or convention could himself be wholly human. And yet he *is* conventionally human, warm-hearted and friendly.

A collection of the cream (sour cream?) of his work has just been published.* His people are monstrous, disgusting, nauseating, repulsive. Funny only to people with the sickest minds. Yet at the same time they are brilliant, an ultimate comment on the human condition.

On blackboard

Scarfe has made his name by drawing nasty pictures. The sort of pictures we drew of "Sir" on the blackboard at school with far less dexterity but equal expression of animosity. But in the same way that we did not really hate the master – merely what he stood for – so does Scarfe have no personal feelings against his "victims." And yet again he has no qualms about taking some facial quirk and exaggerating it into ghoulishness. Like telling somebody in a crowded room in a loud voice that he has spots. Scarfe maintains blandly that it is the character of the person he is trying to illustrate . . . but admits he rarely knows personally any of the people he draws. And he says ruefully that he finds handsome people the most difficult subjects.

From this brief portrait you might imagine Scarfe to be a monstrous Jekyll and Hyde; or the nasty-little-boy type, enjoying pulling wings off flies. Certainly it is enough to send you searching back to his childhood looking for some Freudian reason for his apparent disgust of the human race – a tyrannical stepmother, perhaps, or a school bully. Maybe a love affair that went wrong or some such emotional upset giving him a sense of injustice and a grudge against life.

It is, of course, not as simple as that. His childhood was not as happy as that of other boys, being deprived of much activity because of asthma. He spent long stretches at home, in bed, with writing or drawing his only possible pastimes. But this is scarcely reason for long-felt bitterness.

The only other clue is in the way his style changed when he joined *Private Eye*. Before then he had been freelancing for *Punch* and the *Evening Standard*, drawing more or less conventional funnies, and before that he had made a living drawing pictures of shirts, suits and furniture for a West End store catalogue. His work began to take on the H-certificate quality during his four years with *Private Eye*. But editor Richard Ingrams denies that they egged him on or influenced his style in any way. "We would discuss subjects and ideas, but the way he drew them was Scarfe's own. It was entirely a personal and natural evolution. When he first came to us he didn't really know what he wanted to do and I do feel he responded to the feeling of the magazine and in the end we both benefited."

Even Ingrams, who one would imagine to be almost unshockable, admits to having been "taken aback" by some of Scarfe's more horrific work. "He has a very sharp eye for character traits. He sees much more than us." Yet Ingrams, a friend of Scarfe for four years, finds it difficult to explain what makes him tick. "Gerald doesn't give himself away much."

One of his oldest friends is Frank Dickens, creator of the "Bristow" strip in the *Evening Standard*. Dickens recalls the days when he, Scarfe and cartoonists Fotis and Rovi would meet most days downstairs at the Geisha coffee bar in Well Walk, Hampstead, talking, swapping ideas, sketching, planning the future. That was six years ago. Today Dickens and Scarfe still meet, maybe once a week, but Dickens has to admit: "I have never managed to get through to him and find out what he is really like. He is a difficult person to get to know."

Scarfe's personal success during the past year has brought rewards that most cartoonists, used to the meagre free-lance cheques, only dream of. He was wooed to the *Daily Mail*, for instance, with the present of an E-type Jaguar which he now runs as well as his own TR4. One of his friends of the old days referred to this – "driving around town in his E-type" – as if he had sold his art for commercialism. But Dickens told me: "He doesn't enjoy driving in that way. His cars are just a means of getting from A to B."

Very reticent

Three of his former friends felt he had grown apart since finding success. One refused to talk to me because he said he could not be objective. Another said: "He has dissociated himself from us. He has no time for cartoonists now." And Frank Steadman, who drew our caricature of Scarfe, was very reticent about talking about him. "Everything I have to say was in my original drawing of Scarfe being crucified. Unfortunately that drawing has been censored and replaced with the one you see here."

Steadman was probably closer to Scarfe than most people have been. Ian Scott, chairman of the Cartoonists' Club, who first met Scarfe on the recommendation of their mutual hairdresser in Swiss Cottage Arcade, told me that there was a time when it was difficult to tell a Steadman and a Scarfe drawing apart.

The teacher

Both had the same teacher, Leslie Richardson of Weybridge. He used to send them to the Victoria & Albert Museum where they would sit sketching statues and suits of armour. They spent hours together, pacing the streets long into the night, talking about art and the future, and discussing ways of putting the world right. "Scarfe owes his success to me and me to him," Steadman told me at his toy-cluttered flat on the edge of the Thames at Putney. But almost bitterly he refused to say anything more.

But Mr Richardson, who still meets Scarfe as a friend, described him as "honest and unaffected."

"He is a most marvellous man . . . delightful company. He could have become a little lion of with-it society, and it is to his great credit that he has not become that."

Richardson recalls that when he first met Scarfe he was producing cartoons "with good ideas but not much development in the drawing." Richardson set about giving him some real purpose to his work. "He was not content to be a stock cartoonist. As a student he was less complacent than most about his work – he was never content, always striving to take the development of his style farther and farther. His caricaturing is a recent thing – not of my teaching – part of his search to carry things as far as he could.

"His idea is to stretch something to a fantastic degree while still retaining reality.

"I always encouraged him to think of himself as an artist and do everything in terms of

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* *Gerald Scarfe's People (Peter Owen, 84s).*

art. And you will notice now that all his caricatures have draughtsmanship behind them. He is different from other cartoonists because his cartoons stand up alone as *drawings* irrespective of their humour or satire."

Scarfe himself is unable to offer any explanation – except possibly his lonely childhood – for his merciless caricature of the human face. He is a tall, impressive-looking man of 30. Thick black hair, dominant eyebrows, blue eyes, the sort of person everybody notices when he walks into a crowded room. Indeed it is difficult not to notice him, as he wears garish striped suits loud enough to be heard as well as seen.

He talks loudly but not terribly cohesively, occasionally losing the thread of his argument. He talks most loquaciously when describing his unique method of caricature. "I always start with the eyeball, building up from that, stretching the face as far as it will go – like a piece of chewing gum. The fascination is in seeing how far it will go before breaking or becoming completely unrecognisable."

Occasionally a question goads him to more fiery defence of his work. Then it comes out – his real motivation. A desire to shock people out of complacency.

Hemmed in

"I want to break out of bounds," he told me, suddenly garrulous. "I feel hemmed in, claustrophobic. *Private Eye* has helped, but I feel I must go farther. And I am going to do this by publishing a series of prints going much farther than I have so far been able to. I shall take full responsibility for them myself so that if there is any trouble it will only involve myself. It's not just a matter of drawing breasts and pubic hairs. It goes farther than that. It's breaking the bounds."

From which I gather we are soon to be shocked and nauseated by some new brilliant filth from the mind of Gerald Scarfe – that nice young man who has made obscenity respectable.

SCARFE AS STEADMAN SEES HIM

THE ONE-HANDED OMELETTE

"You hold the egg with the wide part in the palm of your hand and press the top with the thumb-nail, then prise it apart . . ." That's Donald Sinden talking about his nightly, on-stage, right-handed omelette-making. But before you try it, read ROGER BAKER'S report on Sinden's artistry.

As Lord Westbury observed, probably more has been written about omelettes than about the Battle of Waterloo. This is because, in cookery, excessive attention is always paid to those things that are reputedly difficult to make. Omelettes, like *mayonnaise, Hollandaise* sauce and flaky pastry have this reputation.

Even so, Donald Sinden is making an omelette on the stage every night of the week – and twice at weekends. In the Globe Theatre's new play, *There's a Girl in My Soup,* he plays a cookery journalist. The girl who arrives to create a ripple in his particular soup gets an omelette for breakfast, which Donald Sinden makes literally single-handed. Holding his hand high over the mixing bowl he breaks the eggs into it, scarcely touches the frying pan during cooking and then, with a deft twist of his wrist, turns out the finished omelette, folding at the same time. It is one of those captivating bits of business that can take an audience's mind right off the dialogue, plot and crisis in one.

Donald Sinden immediately insists that he is no cook and explains: "The author, Terence Frisby, came round to my home and said he would want an omelette cooked on the stage. He himself was once an omelette chef and said that the eggs were usually cracked against the side of the bowl, but that we should go one further and do it with one hand. I practised in the kitchen at home – got through about one and a half dozen eggs. Eventually it started working rather well. You hold the egg with the wide part in the palm of your hand and press the top with the thumb-nail, then prise it apart.

"It has always worked so far. But we have got a line ready in case I make a mess of it and squash the egg – 'Do you like scrambled eggs?' Before we started with the play, I went to spend some time with Robert Graves in Majorca. They are great omelette eaters and I broke all the eggs for them, though I didn't actually cook one until I got back to this country."

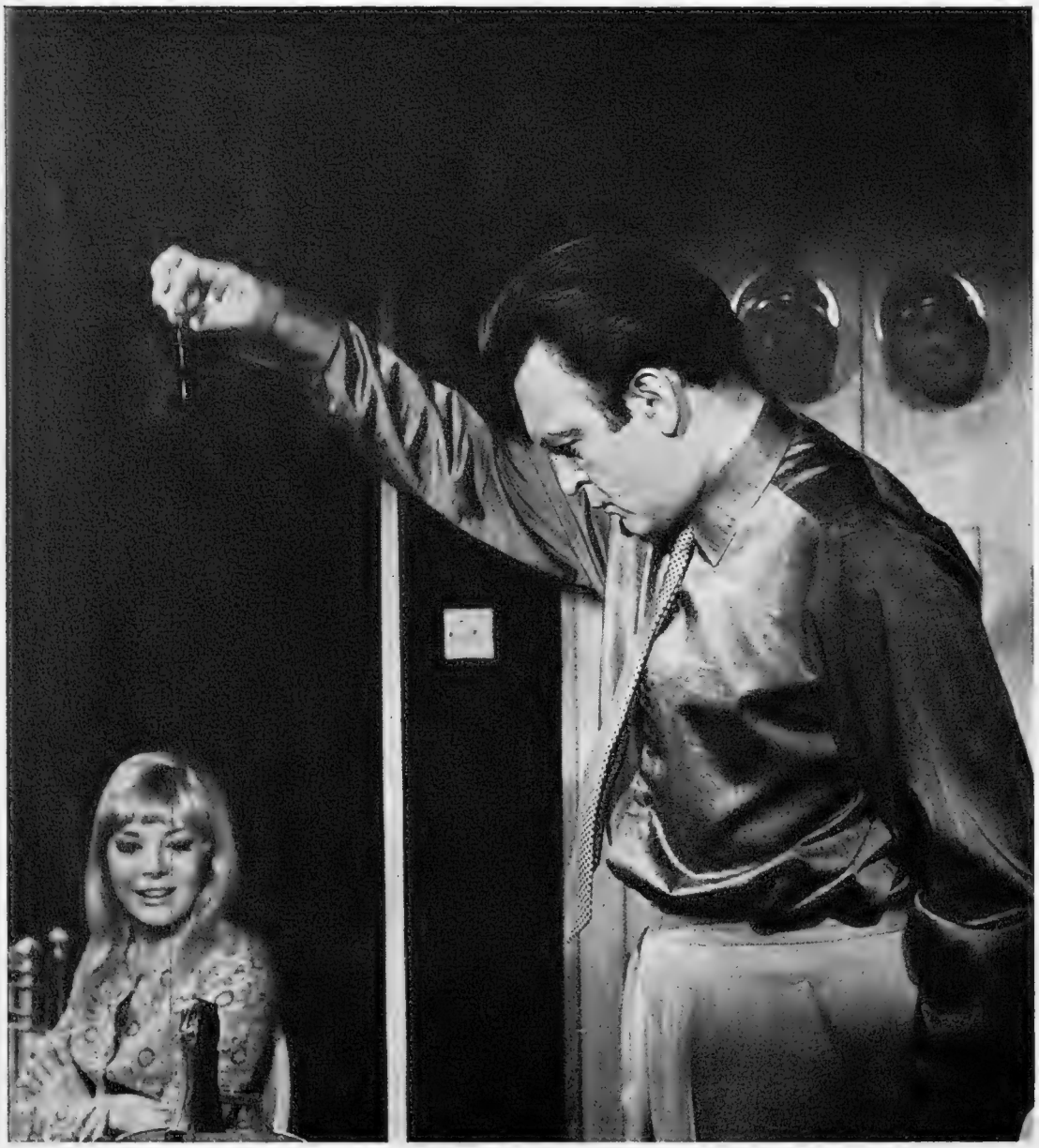
The trick of turning out the omelette and folding it he learned from his wife.

"I once made a film with an alligator. I spent 12 weeks with it, learning how to hold it, and so on. Then, when the film came out, people said: 'You know, that looked just like a real alligator.' That's what gets me about this play. People ask how the real omelette – which Barbara Ferris eats – is smuggled on."

He has one early memory of cooking: "When I was a child, my mother was president of the local Women's Institute, and I entered a cake-making competition. The sponge cakes I produced were wedge-shaped through opening the oven door to see how they were going on. But I put the two wedges together and actually won a prize."

Here's the recipe for –

OMELETTE FINES HERBES A LA SINDEN: Break two eggs into a bowl and mix. Add the herbs finely chopped – parsley, chives, basil, a scrap of bay leaf, tarragon, thyme, and so on. Heat a little olive oil in the pan. Pour in the egg mixture and shake lightly from side to side, keeping it on the move. When the eggs are set underneath slide it out on to a warm plate, folding as you do so.



Donald Sinden practises what he preaches as a cookery journalist in *There's a Girl in My Soup.*

For more about what people are cooking, see the next three pages.

WHAT PEOPLE ARE COOKING

The trouble with dining out in a restaurant is the choice, the hovering waiters, the wait for the bill, and the fearful possibility of being overheard by the next table eavesdroppers. Cocktail parties are generally acknowledged bores, while dinner parties are readily recognised as the best form of home entertainment. On the following pages we show you some keen cooks, busy over their pots and pans, and the recipes – so you can try at least one out tonight.

Philippa Drummond, who works for Joseph Losey, the film director, adores cooking. At the moment she is experimenting with all kinds of iced soups: "It gives me the happy illusion that we are in for a sun-baked summer," she says. Here she is making iced prawn soup, made as follows:

Ingredients for four people:
- 1½ pints of cooked prawns
- ½ lb cheap white fish
- 1 onion
- 2 lemons
- 1 egg yolk
- 1 slice of white bread
- ½ pint cream
- Bouquet garni, nutmeg, salt and pepper
- Half a cucumber

Put into a saucepan 1½ pints of water, the bouquet garni, onion, the peel of one lemon and prawn shells. Simmer for 20 minutes. Meanwhile pound the prawns with juice of a lemon and a pinch of nutmeg. Strain off the fish stock and soak one crumbled slice of white bread in it. Slowly blend the stock breadcrumb mixture with the pounded prawns. When it is creamy, heat it in a saucepan for about four minutes and then press through a sieve. Beat together the cream and egg yolk and carefully stir the prawn/stock mixture. Heat the whole over flame.
The soup should be well iced and garnished just before serving with slices of cucumber, some whole prawns and a slice of lemon.

More recipes overleaf

WHAT PEOPLE ARE COOKING

(continued)

Emma Temple, whose husband runs the Temple Gallery, making a *shish kebab.* She often cooks Greek dishes and is able to get the ingredients from her local delicatessen, Mr Takis, who is Greek, and even sells *retzina.* Emma has a Canon grill on which to cook the *kebabs*, which she serves with rice, a sauce based on tomatoes and onions which her husband makes, and salad.
Chop into chunks: lamb, tomatoes, bacon, green peppers and onions, and arrange them alternately on skewers, two per person. They take about one hour to cook on a grill.

Lucien Ladjemi: Head Chef at The Hungry Horse, in Fulham Road, preparing one of his favourite specialities, Sauté of Kidneys in Brandy.
Ingredients: 6 large lamb kidneys, ¼ lb mushrooms, 2 desertspoons of double cream, 1 desertspoon of brandy, butter, and salt and pepper. Preparation: Lightly grill the mushrooms and put aside, skin and cut kidneys and quick-fry in pan with butter, add grilled mushrooms and salt and pepper and *flambé* with brandy. Add double cream and simmer for 10 seconds. Remove from heat and serve with choice of fresh vegetables. Serves one, but you simply multiply according to the number of people you've invited to eat.

Madame Floris. Founder of the famous and delectable pastry shops, bakeries and chocolate firm, Floris, is here making apple strudel.

The pastry: Made from salt, water and flour. Has to be stretched ("It can go from here to Piccadilly – really!"), paper thin, rather thinner than paper: if you put a newspaper underneath it, you could still read it. It is then dried (by a fan), cut into squares, filled, and ready for baking. They also fill strudels with cheese and cherries.

Adrian Bailey: Well known for his cookery column, and here photographed in his own kitchen preparing the meal below.

Fresh asparagus. This isn't around long enough to become boring. Serve with melted butter, plus grated Parmesan cheese for those who like it.

Roast loin of lamb with juniper. Bone a loin of lamb, trim off any surplus fat and spread the inside with the following mixture: a tablespoon of crushed and dried juniper berries, a minced clove of garlic, salt, pepper and olive oil to make a thick paste. Roll up the loin, tie the string, brush with oil and roast in hot oven for 10 minutes. Turn down to gas 5 and roast 20 minutes to the pound plus 20 minutes over.

Boiled new potatoes.

Whole French beans. These are marvellous at this time of year. Cook them in a little water, to which has been added an ounce of butter and a sprinkling of dried savoury, until tender. So delicious are these beans that it is worth considering serving them as a separate dish.

Green salad. Prepare with a dressing of one part vinegar or lemon juice to four or five parts of olive oil, salt, pepper and a speck of garlic.

Cheese. Probably a *dolce latte.*

Clermont pudding. Prepare a custard with 4oz castor sugar, four egg yolks and a pint of boiling milk, cooked in a double saucepan until the mixture thickens. Add a ½oz of gelatin and flavour with rum. Cool and when almost set add 8oz of whipped double cream, 8oz of sweetened chestnut purée, plus 4oz of crumbled *marrons glacés.* Pour into greased mould and freeze to set. Serve with apricot sauce made from puréed apricots.

Most of the above dishes have been chosen for their simplicity, except perhaps the pudding. The weather at the moment is too humid for hot, rich food, cream sauces and strongly flavoured dishes.

Caroline Carter: She is cooking for a dinner-party in her flat. She is now a secretary to a firm of management consultants, but used to cook privately and spent last summer running a villa in Majorca. Caroline loves giving dinner-parties, preferably for eight people who do not know each other. She likes French cookery best and loves experimenting. This particular recipe she wrote in her cook book some time ago and had never made it before.

Les Oiseaux de Veau:

8 escallops of veal
Tin of anchovies
4 to 5 shallots
16 mushrooms
10 tomatoes
1 glass dry white wine
1 pinch basil
1 bay leaf
6 crushed black peppercorns
1oz unsalted butter
salt

Trim escallops and flatten well. Sprinkle with basil and half the peppercorns and divide the anchovy fillets between the eight escallops. Roll them up tightly into little "birds" and tie them with thread. Slice shallots, mushrooms and tomatoes. Melt the butter in a 2½ pint saucepan casserole and gently fry the shallots. Add tomatoes and mushrooms – lay in the escallops. Pour over the wine and add the bay leaf and rest of peppercorns. Season very lightly with salt. Cover and simmer for 40 minutes before serving. Thicken the sauce lightly with a little arrowroot in the water.

Tom Soyar: Co-ordinator to Queen Hotels & Properties, directly concerned with the opening of the Cavendish Hotel. Mr Soyar was taken in Quaglino's kitchen with the head chef. Here is a typical menu which he devises.

Haddock maitre d'Hotel
Poulet roti au Citroen
Pomme Delmonico
Salad verte
Milles feuilles
Fraise rafraichie
Creme double
Coffee

Annie Ross: The famous jazz singer, is here photographed in her kitchen. Cooking is one of her favourite pastimes and she does so at every opportunity.

Green peppers. Hold green peppers over the flame to burn skin to make them easy to peel. Cut them into pieces and marinate them for a few hours in olive oil and garlic.

Spaghetti bolognaise. Sauce: Fry chopped onions and garlic in two tablespoons of olive oil. Add tomato purée and let simmer, then add mince and let it brown. Peel tomatoes and add with dried mushrooms soaked in water before using. Add bay leaf, salt, pepper, and cook as long as possible on a low flame. Spaghetti: Put into boiling salt water and simmer until soft.

Salad: Wash and dry lettuce. Cut spring onions, cucumber, radishes and toss in French dressing.

Cheese: A variety of cheeses with French bread, Camembert, Brie and a cream cheese with garlic.

Henry Hine: Company secretary at Building Specialist Ltd, cooking in his own kitchen.

Veal a la creme. Fry veal lightly in butter with mushrooms. Melt 1oz of fat in casserole and fry diced ham and onions until golden brown, add milk, ½ pint of white stock, and flour and water gradually. Season to taste. Bring to boil, stirring continually, and simmer for 15 minutes. Add meat and mushrooms and cook until meat is tender.

Rice. Put into fast-boiling salted water for 11 minutes, sieve under warm water, and keep warm in oven.

French beans. Clean and cut, and put into boiling water. Sieve and add butter before serving.

Chocolate mousse. Melt 4oz chocolate in bain-marie, add teaspoon of coffee and two tablespoons of castor sugar, stirring continually. Separate five eggs, adding egg yolk individually into chocolate, continually stirring. Turn off heat and add brandy. Whip egg white until stiff and fold into chocolate with metal spoon. Pour into dish and put in fridge.

GENEVEVE

The girl everyone falls in love with

by ROGER BAKER

GIRLS like this are all over town. They serve you in bistros, sell you op-art ties in pop-art boutiques, take letters in advertising agencies, dance at the Wimbledon Palais, ride on the Ferris wheel at Battersea funfair. She is fairly tall, but slender; she has a good carriage that hints of plenty of milk and exercise in childhood; she wears a mini-skirted dress, black and pin-striped like a businessman's suit, with lace collar and cuffs; she has long fair hair that falls to frame her face, making it look heart-shaped. And standing outside a pub in Mayfair, drinking a half-pint of shandy on the pavement, she attracts more than average attention. The description is an outline into which a number of girls would fit. But in this one is Geneveve.

The quality that marks Geneveve out from the rest is, perhaps, self-assurance. There is something in the way she stands, holds her head, walks, that sets her apart. And she needs this quality, for her sights are set on a career in the cut-throat world of show-business where, for every reasonably launched girl, there are 20 or more who never see their names on a programme, not to say in lights.

She has already made a few marks on the periphery of the show-business target with a record, called *Once,* that reached number 24 on the all-important chart of hit records, and with small compèring spots on radio and an appearance on BBC's television show, *Juke Box Jury.* She is tackling the business from all directions, trying everything, exposing her name and her personality wherever possible and as much as possible.

Geneveve is just 20 and came to London last year to become a photographic model – this explains her ease and poise, being used to posing before the camera: "I quite enjoyed it for a while," she says, "but my real aim is to get into show-business." More specifically she wants to be an actress in films and at the moment is waiting the results of auditions and screen tests for a number of parts. One is definite, in a film to be made at Elstree in the autumn.

She is clearly on the threshold of a career many girls would envy, yet her opportunities have been no greater or easier than those of other youngsters. She was born at Brenchley, in Kent, the daughter of a fruit farmer, one of five children. "I went to two convent schools," she recalls, "which I quite enjoyed, really, but I haven't been abroad or anything – with five children there wasn't much money to send us on trips, as you can imagine. I have worked on the farm a lot – in fact, there isn't a job I didn't do at one time or another."

Now she lives in London: "I have a flat and I don't share it with anyone. In fact, I'm rarely in it. I have a few friends round for coffee perhaps in the evening, but I don't do any entertaining as such; that involves cooking. I enjoy my life. I don't have many friends – people you can really call friends – though I know a lot of very nice people."

Groovy old London may seem a big switch from the pastoral childhood shot through with the rigorous quiet of schooling, but Geneveve is neither adulatory nor sceptical about the world in which she now finds herself. "No one makes me do anything I don't want to do. No one is trying to make me conform to any particular image and I would certainly not allow anyone to choose my clothes for me, or suggest what I should wear. I am always myself, I react according to myself."

That she is using just one name may suggest capitulation to some Svengali of Charing Cross Road; perhaps it does, but at least she chose it herself and likes it. Her real name is Suzanne Hunt: "I think Geneveve is a nice name. There's no reason why I shouldn't just use the one name, is there? I know it might look a bit silly on a theatre programme if I were playing Shakespeare, but everyone is familiar with the name – they will immediately think of the film and the motor-car in it."

Geneveve would like to play Shakespeare, but not yet: "It is so beautiful and so difficult, but I'd love a chance to act with the National Theatre, or the Royal Shakespeare Company – but then there aren't really many parts I'd be suitable for, are there?" She might make a pretty Perdita or Miranda, one feels – she has that smooth-skinned, purely youthful quality that Shakespeare surely imagined when he created his two most lovable teenagers. But Geneveve is keener to get into films. "In 10 years' time, oh, I'd like to be someone like Audrey Hepburn, I think she's marvellous – did you see her in *Charade*? – those marvellous clothes, and she is so very beautiful."

During her conversation, Geneveve occasionally refers to "that other world," by which she means her life before coming up to London and entering her present ambiance. It was a slightly county world, of cavalry twill, chukka boots and pretty girls whose ambition came to a full stop with marriage. "I go back and feel very different. I feel as though they have all stayed where they were; they haven't progressed in any direction and I feel apart from it all. I don't mean I think they are doing anything wrong, I'm sure they are all happy, but it's myself, I've changed. I find it hard to slip back into that world. I have nothing to say."

This is the most evident symptom of a radical change in Geneveve, this temporary loss of a *persona.* "I find I change my attitudes when I'm with my old friends from Tunbridge Wells or with the set I went around with in Hastings – again a different type of crowd. It doesn't seem real any more."

At the moment she is too much on top of it all, with barely a moment for relaxation or reflection. She was wondering how she made out on a Radio Luxembourg show she'd just done. "I never remember people's names, and I had to introduce this pop group. I'd met them all before the programme started, but of course I forgot all their names as soon as we were on the air." And her forthcoming appearance on *Juke Box Jury* had its problems.

Everyone who knows, or has met, Geneveve, instantly falls in love with her. This is because she is fresh and unspoiled – two hairy old clichés that are seldom meaningful in the neon-lit context of pop singing and show-business and television. But in this case they are true, and a cliché used exactly ceases to be a cliché. A few weeks ago she was suddenly, and briefly, engaged to Screaming Lord Sutch. "That was all a mistake. I don't want to think about it any more." She smokes a fair amount but drinks little. She visits her parents on their farm (now in the Hastings area) whenever she can.

Her latest record is called *Nothing in the World.* An ironic title to be associated with a girl who, while she may at this point in time have nothing in the world, will almost certainly be acquiring a few of life's little benefits as the months roll by.

riding into the future – an actress, or a pop nger, or a model, or mply a personality, – eneveve, the 20-year-old rmer's daughter from ent. Already one record s been respectably aced in the charts, and e has great hopes of r latest—called *Nothing The World.*

Antique blocks provide a new pop-art

This is David Davies. And with him is his assistant Nell. Together they have evolved what David confidently believes is something new in décor. David has acquired almost a hundred hand-printing wooden textile blocks: they are antique and hand-carved and they are called Djablos. In their original state the blocks are, of course, monochromatic, but David and Nell paint them, in brilliant colours and with bold designs. The result is unique and highly decorative. Those who are sensitive to their surroundings are always on the look-out for something special to hang on a wall or lurk in a cunningly lit corner: a piece of sun-bleached driftwood from a Hebridean beach had a certain vogue; so did brass rubbings and plaster ducks. David Davies's creations provide a splash of colour in a modish, pop-art form – a talking point for any home.
The printers' blocks are available at Heal's, Tottenham Court Road, in the Present Choice department from 6 July for three weeks. Prices 4, 5 and 6 guineas.

The dignified Daimler pictured below heads a line of Sir Gerald Nabarro's vehicles that ends with a couple of mopeds with NAB 6 and NAB 7 number plates. A new book adds impetus to this cult of motoring status symbols, reports JOHN McLEOD

IT'S THE NUMBERS GAME

A certain cross-section of British talent, money, megalomania and eccentricity is awaiting publication of a book next month with as deep an interest as they would their first mention in *Who's Who.*

They are the people who feel compelled to join in the numbers game, that exciting, frustrating pursuit of the status symbol by means of highly-individual car registration numbers.

The 240-page book, to be published on 24 August, will probably occasion another spate of offers and counter-offers for coveted numbers. Man behind it is 36-year-old Mr Noel Woodall, a Lancashire car dealer. This is his fifth – and biggest – collection of potted biographies and photographs of owners, cars and numbers. Appropriately, he has titled it *Car Number Galaxy Who's Who.* It will carry 130 pictures and sell for a guinea.

How it started

Mr Woodall first became intrigued by the whole business a few years ago. "I was driving into Blackpool," he says, "and saw a car with the number BB 2. I wondered idly who it belonged to. Later, I thought more of it, and realised no one had ever bothered to compile a book of distinctive registrations.

"I sent about 3,000 circulars to well-known people, and from the information that came back, compiled the first book. Since then I have done four. This latest one brings the whole numbers game up to date. It took some doing, as there have been around 2,000 changes in ownership."

Mr Woodall – and four or five other men in Britain are "middle-men," who have become recognised exchange-centres for the more interesting and obscure registrations.

Numbers can fetch from £50 to £5,000, though the authorities have added difficulties to the operation. Under present laws people buying numbers must also buy the vehicles bearing them. There are loopholes, of course, which dealers less reputable than the established half-dozen have been quick to recognise and use. But generally, the bulk of the business goes to Mr Woodall in Lancashire, Mr Hugh Maclean in London, and the three or four others scattered about the country . . . and they play the game by the rules.

Most wanted number is – and has been for years – A 1, says Mr Woodall. It is held currently by a Mr Trevor Laker, of Leicester. Two years ago he sold it for £2,500, and, says Mr Laker, the new owner allowed him to retain the number for life.

Noel Woodall calls the numbers game people "auto-numerologists" and describes them affectionately as "my fellow fanatics." Among them one finds people like Mr Nubar Gulbenkian ("I could turn my car on a sixpence, whatever that is"), Sir Gerald Nabarro (who has the biggest collection in the country), restaurateur Mr Peter Evans, club-owner Mr Paul Raymond.

For gardeners

Sir Gerald has NAB 1-8 inclusive. NAB 6 and NAB 7 are mopeds for gardeners on his estate at Broadway, Kidderminster.

Mr Gulbenkian had NG 5 on his famous taxi. Recently, he bought, through Mr Woodall, NG 1, reputedly for a figure between £4,000 and £5,000. The deal entailed his swopping NG 5, plus a cash settlement. He also has NSG 2 and NSG 3.

Peter Evans's Bentley has EAT 4, and he has retained this from the days when he had only four eating-houses. "I thought of trying to keep pace with the number of restaurants I had, but it's too difficult, and too expensive, these days." Consequently, he has retired, meantime, from the numbers game. Mr Raymond, however, who owns the celebrated Soho Revuebar, among other clubs, is very interested in acquiring SEX 1, or a PR registration with a low number, for his new Rolls.

Disc jockey

Pirate radio disc jockey Simon Dee would like to have PDJ 1 or 1 PDJ on his new Jaguar.

The numbers-chaser may find his hopes and ambitions realised when Mr Woodall's book appears. At the moment, he has for sale BBC 1 and NEW 1, amongst others.

In London, Mr Maclean finds himself continually trying to cope with requests from the motor trade, and businessmen and celebrities throughout the country. "Many people want numbers to give as wedding or birthday presents," he says. "Others like the idea of having their initials on their cars." He adds: "Usually, it is possible to find the numbers wanted. But there are some people sitting on them as a form of investment for the future, for prices are bound to go up."

Whatever the reasons that compel people to take up the numbers game, it's obviously lucrative if you hold the right registration. If you're intent on trading in your car, think a while. Maybe YOUR number could come up.

DADDY, TELL ME A STORY

This month marks the centenary of the birth of Beatrix Potter (pictured above at the age of nine), our greatest writer and illustrator of children's stories. Here COLIN BELL discusses these stories and the Journal she kept in code, which is about to be published.

ONE of our cats had kittens two months ago. The mother, named before my children became articulate, was called Tabby (she has a sister called Ginger, which demonstrates the abysmal lack of invention prevailing in our house). But the naming of her litter came much more easily. My eldest daughter simply took it for granted that the eldest would be Tom Kitten, and that the others might as well be called Flopsy, Mopsy and Cottontail. She isn't yet very good on telling cats from rabbits.

There are strict rules for naming pets, real or imaginary, and the rules can be turned up at any time in any of the millions of copies of Beatrix Potter's tales that have been sold, loved and kept since *The Tale of Peter Rabbit* first appeared in 1902.

This year is being celebrated as Beatrix Potter's centenary. Peter's creator was born, in Bolton Gardens, Kensington, on 28 July 1866. She died, as Mrs Heelis, a much-respected Lake District landowner, in December 1943, but she wrote and published the majority of the books that make her, according to one critic, "a greater influence than any other English author," in the first two decades of this century. Since then, with only the suburban sycophant Pooh to challenge her, Miss Potter has dominated the nursery libraries.

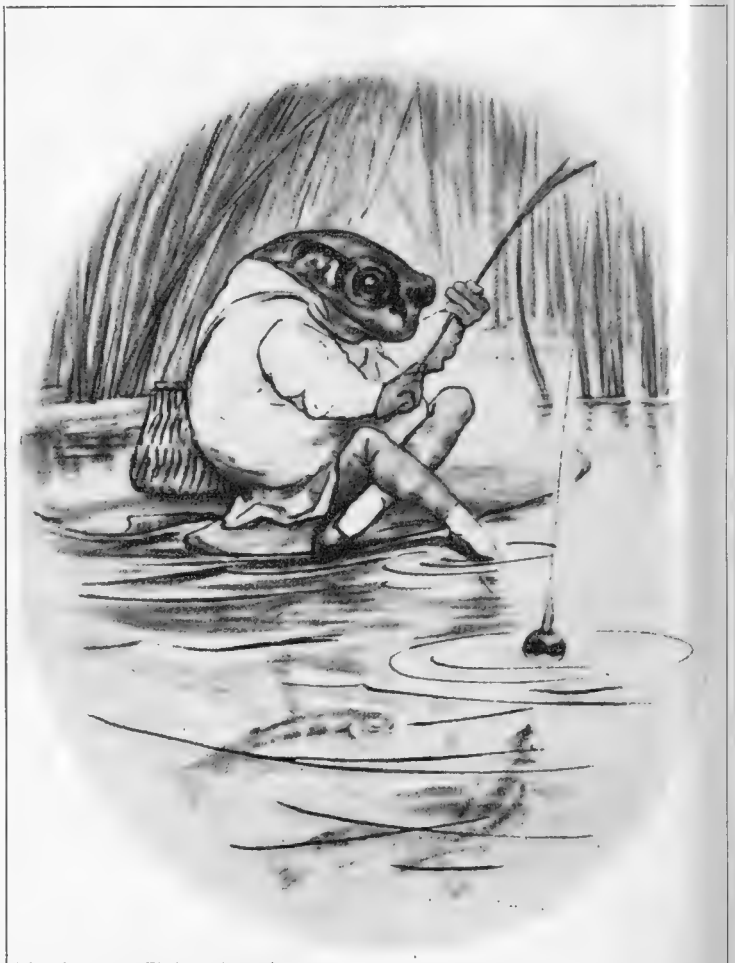
Her position in English literature – and illustration – has long been secure. Dozens of *The Times* crossword clues have turned on knowledge of the Potter canon; Marxist critics have lambasted hell out of her irredeemably bourgeois assumptions; nobody would be surprised to hear that her work had been the subject of a thesis. To mark the centenary, the BBC (an organisation staffed almost exclusively with Potter graduates) are to spend 10 weeks broadcasting virtually every one of her stories in *Story Time*. The National Book League, from 13 July to 30 July, are staging an exhibition of her drawings, paintings, manuscripts and first editions. A textile firm has produced a range of nursery curtains patterned with her characters.

The most important event of the centenary, however, comes from her publishers, Frederick Warne. They are publishing next week her *Journal, 1881-1897*, transcribed from her private code by Leslie Linder. Written not only in cipher, but in an increasingly crabbed script as the years went by, the *Journal* took Mr Linder from 1952, when it was found, until 1958 simply to find a key to the code, and several years thereafter to transcribe.

The *Journal* is the record of what Victorian society did to intelligent women of the upper-middle class: it neither educated them nor offered them employment. If, like Beatrix Potter, they did not get married the moment they grew up, then they had to adapt to the inspissated life of the hobbyist maiden aunt.

From our point of view, so much the better in this one case, for Beatrix Potter became a very superior hobbyist, in painting, writing, natural history, and one of the world's greatest maiden aunts – finally bearing fruit in the most consistently entertaining, best-written, best-illustrated series of children's books we have.

"They crept up to the bedroom window" – *Mr. Tod* (1912)



Mr. Jeremy Fisher (1906)

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Tartan kilt and matching sleeveless top is worn with a plain silk shirt, from Skirts and Blouses, first floor. The little girl wears an 'Orlon' jersey with her kilted tartan skirt, from the Children's Shop, first floor.

Photographed in the Gift Department, ground floor—a treasure trove of unusual gifts and original London souvenirs.

HARRODS
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Vicuna, the world's softest, most luxurious fabric, makes this co-ordinated cardigan and skirt.
From Knitwear, first floor.

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Purest cashmere from Scotland for this Intarsia design twin-set . . . photographed in the Knitwear Department on the first floor, where there is a wonderful collection of cashmere co-ordinates in brilliant styles and colours.

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Photographed in the China Department, second floor. Here, from complete services to the single rare figure, is a wonderful selection of English Fine Bone China with world-renowned names.

A coat of casual elegance in 100% pure camel hair, tailored in London especially for Harrods.
From the Coat Room, first floor.

Photographed in the Linen Hall, second floor. Among Irish linen damasks you may find rare hand-embroidered Irish linen with hand-crocheted lace edging.

Copy of an original Balenciaga suit exclusive to Harrods—in navy with white overcheck. From Model Suits, first floor.

Photographed in the Silver Department, ground floor, where there is a shining array of English silver and Sheffield plate of the very finest quality.

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LONDON
SWI

In pure vicuna . . . an aristocratic single-breasted overcoat. From the Man's Shop, ground floor.

Photographed in Smokers' Requisites, ground floor. Harrods have London-made pipes, acclaimed as the finest in the world, in a great diversity of shapes and sizes.

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SWI

For the sartorially minded, a brocade leisure jacket. From the Man's Shop, ground floor.

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Photographed in the Curio Shop, second floor, where you will find all sorts of rare curiosities that make delightfully different gifts.

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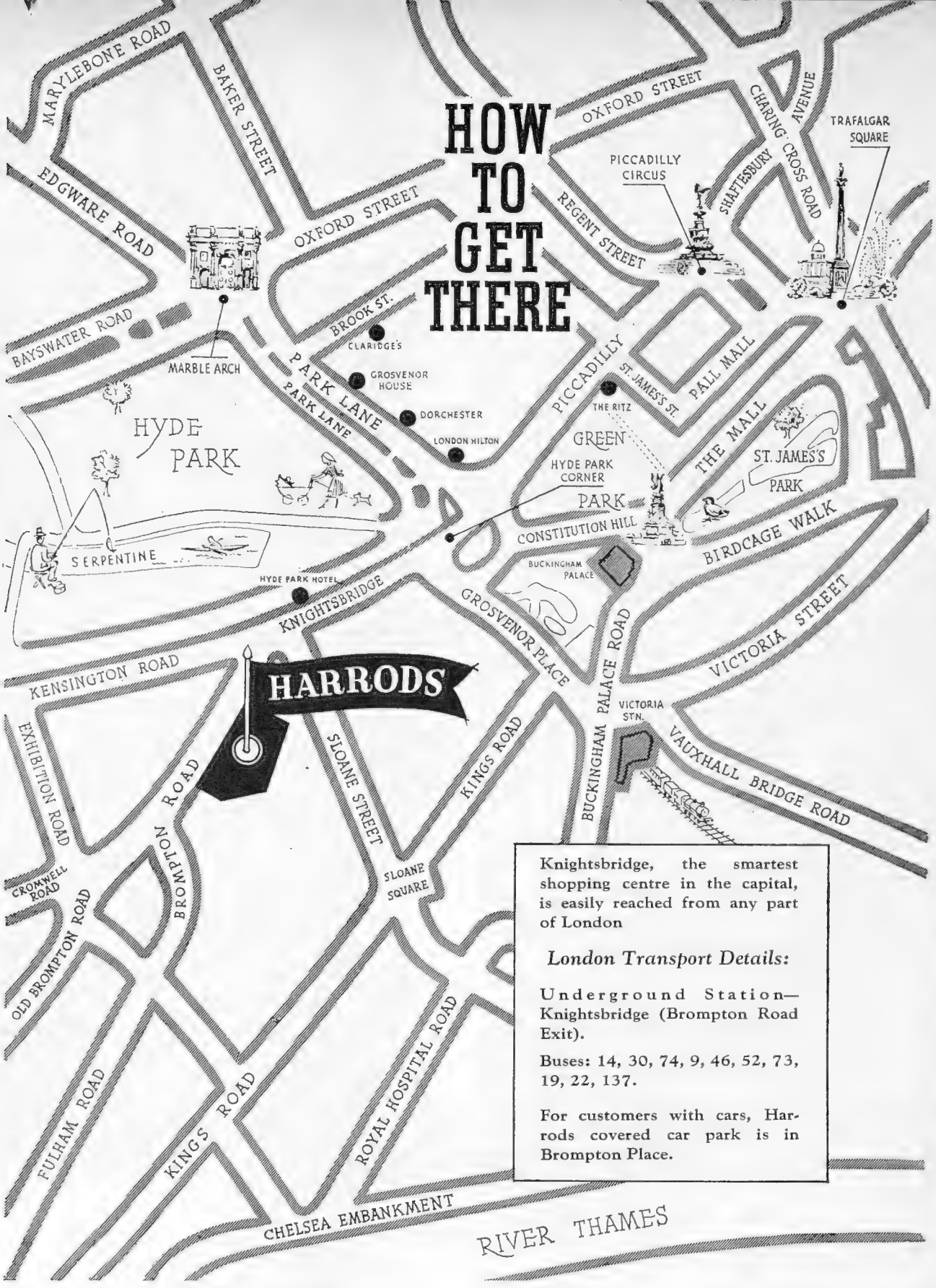

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BERYL GREY
The friendly ballerina

She is one of the great names of world ballet, a ballerina who has been seen all too infrequently in London over the last few years. But this will be remedied on Tuesday, when Beryl Grey dances in a charity performance at the Theatre Royal in Drury Lane. Her stature as a ballerina and her work for blind children is discussed by IAN WOODWARD

The Americans call her "The Friendly Ballerina"; John Masefield, Poet Laureate, was inspired to write a poem about her; Krushchev adores her: "My favourite ballerina," he says. Ulanova, once queen of the Russian ballet, thinks: "She is simple, natural, and completely harmonious. She is very feminine." And when I first met her, I was struck by her charm and unpretentious good humour. Beryl Grey, indeed, is the world's *prima ballerina*, beloved by audiences and dancers wherever she goes. Londoners will be able to see her again when she appears in the Sunshine Matinée at Drury Lane next Tuesday.

Annual matinées

For the past three years, Beryl Grey, 38, has been intimately connected with these annual matinées, organised on behalf of the Sunshine Fund for Blind Babies and Young People, of which she is president. With Lady Irene Astor as the organising chairman, Miss Grey devotes a great deal of time to this cause. The proceeds of this year's gala, which is to be attended by Princess Margaret, are to go towards the provision of extensions to the Chorleywood College for girls with little or no sight.

One of the highlights is the contest for the Beryl Grey Award, which this year is to be judged by Dame Ninette de Valois and John Field. The winner gets a scholarship of £100, plus a pair of Beryl Grey's ballet shoes signed by her. Also to be seen during the matinée are the finalists in the All-England Sunshine Dancing Competition, in which many famous dancers gained their first stage experience: Margot Fonteyn, Beryl Grey, Pamela May and John Gilpin all took part as very young students.

This year, Beryl Grey and Karl Musil will be dancing the *pas de deux* from *Les Sylphides*, Western Theatre Ballet will present Cranko's *Beauty and the Beast*, Lucette Aldous and John Gilpin will dance the "big" *pas de deux* from *The Nutcracker*, and Anna Neagle and David Toguri will give us their popular duet from *Charlie Girl*. In addition, Cilli Wang is coming over from The Hague to dance a modern solo, while Christl Zimmerl and Karl Musil are to dance a new *pas de deux* called *Medusa*. But the saddest item on the programme will be Tudor's mickey-taking *Gala Performance* by the Ballet Rambert – the last appearance in London of the company in its present form.

But there will be nothing sad about Beryl Grey on Tuesday. To begin with, she possesses a certain warm quality, mixed with a rare regality, which audiences dote on. She is taller than most ballerinas, with longer limbs, a handicap which shows itself in the shortage of partners taller than herself.

Handicap into virtue

But she has turned a handicap into virtue, for every *développé* is beautifully unfolded, and she has those broad, sweeping qualities that accompany height. Her tallness cannot escape notice – she is a good head above Fonteyn – but notice is always gratified. And whereas Markova's lustre was born of the Russian school of Diaghilev, Beryl Grey's is wholly of the English school.

When she was nine, she went to the Royal Ballet School (then the Sadler's Wells Ballet School) on a scholarship. And as the youngest and smallest pupil she was chosen to present a bouquet to the Queen Mother, who said to Beryl: "I hope I will see you dance one day." Five years later the Queen Mother saw her dance a leading role in Ashton's *The Quest*. Then followed her performances in the famous classical star roles, most of which she had danced before her 20th birthday. She left the Royal Ballet Company in 1957 to become a freelance dancer.

Beryl Grey has many "firsts" to her credit: she danced the famous double role of Odette and Odile in *Swan Lake* on her 15th birthday – the youngest dancer ever to do so at the Royal Opera House, Covent Garden. She was the first British ballerina to appear as a guest artist with no fewer than five ballet companies: the Finnish Opera Ballet and the Royal Swedish Ballet in 1953, the Bolshoi Ballet in 1957, the Bucharest Ballet in 1959, and the Peking Ballet in 1964.

Then there is Beryl Grey the author. Her first book, *Red Curtain Up* (Secker & Warburg), was written in 1958 after her guest appearances with the Bolshoi Ballet, when she first caught the admiring eye of Mr Krushchev. Then in 1965 she published *Through the Bamboo Curtain* (Collins), which describes her guest performances with the Peking Ballet. She finds that writing comes easily to her, but she admits that it requires almost as much discipline as dancing.

As a dancer, Beryl Grey is a true classical ballerina, and is most associated with strong dramatic roles – nowhere more sharply shown than as the cruel Black Queen in de Valois' *Checkmate*. But emotionally, she is probably better attuned to the lyrical eloquence of the betrayed Odette than to the seductive wiles of the false Odile. And yet, as will be seen on Tuesday, she can give softness and grace to her dancing in *Les Sylphides* and in fairy roles, which is all the more remarkable considering her outstanding sense of drama.

Young dancers

Beryl Grey has a particular interest in the training of young dancers, and she is always ready to give them advice whenever it is sought. And in April this year she took over the post of Director-General of the Arts Educational Trust, which runs schools in London and Tring. She has managed to combine the two careers of dancing and administration with ease.

But as Beryl Grey has not danced as a guest artist with the Royal Ballet at Covent Garden for over two years (why not, Sir David Webster?), Tuesday's Sunshine Matinée will be that much more enticing.

Sunshine Matinée: A Gala of Dancing, Theatre Royal, Drury Lane. 12 July at 2.15 pm. Tickets (available from Lady Irene Astor, 31-32 Soho Square, W1: GER 5306): 5 gns, 3 gns, 2 gns, 1 gn, 15s and 6s. Boxes 20 gns to 2 gns.

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FIREWORKS BY JOHN PIPER

Whatever else happens in the City of London Festival during the next fortnight, we can be sure of seeing the Thames artistically set on fire . . . by a man who is better-known for his paintings and stained-glass windows than for pyrotechnics.

Not everyone has the chance of fulfilling a boyhood yearning to give the biggest and best fireworks display imaginable. And not everyone has the talent.

Artist John Piper, however, has both. His creative ability has been called into service for the vast display which will cover a 600ft. stretch of the Thames to mark the start of the City of London Festival. And, he says, he will extract the maximum amount of schoolboy pleasure from it. Though, he adds, a shade wistfully: "I'm afraid I shan't have the pleasure of striking the first match."

Mr Piper, one of our more distinguished and interesting artists, was commissioned following the success of his design for the display at the Serpentine last year to mark the Commonwealth Arts Festival. He says, modestly: "I have always been interested in fireworks since I was a boy, and always thought they ought to be better designed. I felt the same about stained glass, and finally got mixed up in it. I got mixed up in fireworks a bit later."

The great whoosh

During the display, a 600ft. long wall of fire will fall on the Thames, as the fireworks whoosh up on the South Bank, between Waterloo and Blackfriars bridges on 8 July.

Says Mr Piper: "John Deeker and I have designed the whole thing together. I have designed one big set piece this time. It is a sort of abstract thing, about 35ft. by 60ft. It is geometric, and in various colours. I just sat down, after being asked to do it, and did some drawings."

The festival will run from 11-23 July. This year, the Corporation of London has given an unprecedented festival grant of £35,000.

The man who first suggested staging a festival, Mr Ian Hunter, is again artistic director. Five years ago he put up the idea to the Corporation. They gave a grant of £7,500 for the first festival in 1962 and the balance was raised by approaching industry, the Arts Council and others. Two years later, the Corporation grant was doubled. This year, as he considers the vastly-increased donation, Mr Hunter has a happy lilt to his voice when he details the elaborate preparations involved in giving the festival a new look.

"Financially, the festival breaks even," he says cheerfully. "This year's Corporation and Arts Council grants we hope will see us through without having to approach private sponsors."

Beer garden

Despite the stress on serious music, and opera, this year's festival encompasses a wide range of projects and productions. There will be a Whitbread's Festival Beer Garden and Music Hall in Upper Thames Street, with the theme, "Beer, Glorious Beer"; a cartoon exhibition at the Royal Exchange; *The Yeomen of the Guard* at the Tower . . . and the Mermaid Theatre is staging a new comedy.

Root of the festival's success will undoubtedly be the "heavyweight" musical items on the varied programme. The two opening-day performances of Verdi's Requiem Mass, with the New Philharmonia Orchestra and Choir in St Paul's have already been sold out.

"Generally, the box office is doing extremely well so far," says Mr Hunter. Bookings for the *Yeomen* are also extremely good. This year, too, we have arranged an insurance scheme with Lloyd's, by which people will get their money back if performances are cancelled either before or during the first half-hour."

Each night, the English Opera Group will present Benjamin Britten's *The Burning Fiery Furnace* and *Curlew River* at Southwark Cathedral.

In the crypt at Guildhall from Friday 16-Saturday 23 July (10 am to 5 pm), there will be an exhibition of stamps arranged by the Great Britain Philatelic Society. There will be a stand where stamps of all denominations, and special issues, can be bought. There will also be a selection of post cards and envelopes available and a special 1890 postmark will be used on all mail posted in the crypt during the exhibition. Tickets: 2s 6d adults, 1s children.

The thousands who throng the City will find a varied range of exhibitions, films poetry recitations in a pub walks round historic sites.

One of the more intriguing functions is the ball commemorating the Great Fire of 1666. This is on Friday 15 July and can best be described as a tripartite affair, as it is being held in three different locations, and guests will circulate freely between them. Locations: the Painter's Hall, the Little Ship Club and the Monument Bonded Warehouse, Queenhithe.

Dinner will be served at the three centres, with "oversill" at the George & Vulture, the Falstaff and Ye Olde Cock Tavern. Fish and chips, says the organisers, will be "distributed at the Monument Warehouse at 3 am."

There will be a raffle, and the winning couple will be taken to London Airport, flown to Paris for breakfast, and return to London by mid-day. Tickets: 59s 11d. Proceeds will be divided between Lady Hoare's Thalidomide Appeal and the Invalid Children's Aid Association.

Brass bands

Throughout the festival there will be 18 performances by top military bands. They will play at lunchtime on the forecourt of the Royal Exchange, in Paternoster Square by St Paul's, in Finsbury Circus, on the steps of St Paul's and in Tower Place.

The festival's scope is wide and free-ranging, the planning highly ambitious, the portents of success enormous. Many feel the City, that sober centre of discreet power and influence, will never be quite the same again.

Until, perhaps, the next festival.

Richard Last writes on Festival Music Page 49.

Fashion by Gill Evans. Pictures by Peter Akehurst.

BONANZA FOR BARGAIN-HUNTERS

Sales are not a rubbish clearance as some people imagine. True – they are a clearance, for what shop wants to carry summer lines into winter, however popular they might have been? Sales being held now give you time to wear your bargains, making most reductions first-class buys.
We prove it by showing gay clothes and accessories from stores on the verge of sales just now. And if you want to get the pick of the crop, join the hunters at the head of the queue.

Stunning reductions in colour at Charles Jourdan. Shoes (left to right): Red shoe with turquoise and navy bands reduced from 10½ guineas to 6 guineas, cream shoe with orange and yellow target motif, reduced from 11 guineas to 6½ guineas and emerald suede vamped shoe reduced from 9 guineas to 4½ guineas. Red handbag to match red shoe, reduced from 26 guineas to 10 guineas, cream handbag with brown and yellow flap reduced from 26 guineas to 10 guineas. Charles Jourdan, 10a Old Bond Street, W1.

BONANZA FOR BARGAIN HUNTERS (Continued)

Bargain hunters' scoop at Jaeger. Navy, red and emerald green cotton and Tricel shirtwaister. Drip-dry, uncrushable and a superb buy at £5 reduced from 9½ guineas. Pillarbox red leather keyhole gloves, 4 guineas at Medway. Jaeger, 204 Regent Street, W1 (REG 4050); 163 Sloane Street, SW1 (BEL 2505); 145 King's Road, SW3 (FLA 1122). Medway, 77 Knightsbridge, SW1 (BEL 1654).

Here is a factual analysis of the sales scene in London, giving dates, opening hours, typical bargains, and all the other details you need to know:

SHOPS

AQUASCUTUM, 100 Regent Street, W1 (REG 6090).
Dates: 5 July-16 July.
Hours of opening: Mon, Tues, Wed, Fri 9 am-5.30 pm, Thurs 9 am-7 pm. Sat 9 am-1 pm.
Bargains: Spring tweed coats from 20-27 guineas reduced to £14 15s, pure camel hair and wool/cashmere coats from 42-45 guineas reduced to £24 10s, cotton raincoats from 15-19 guineas reduced to £9 10s, suits from 24-30 guineas reduced to £1 10s skirts from 6½-8½ guineas reduced to £4.

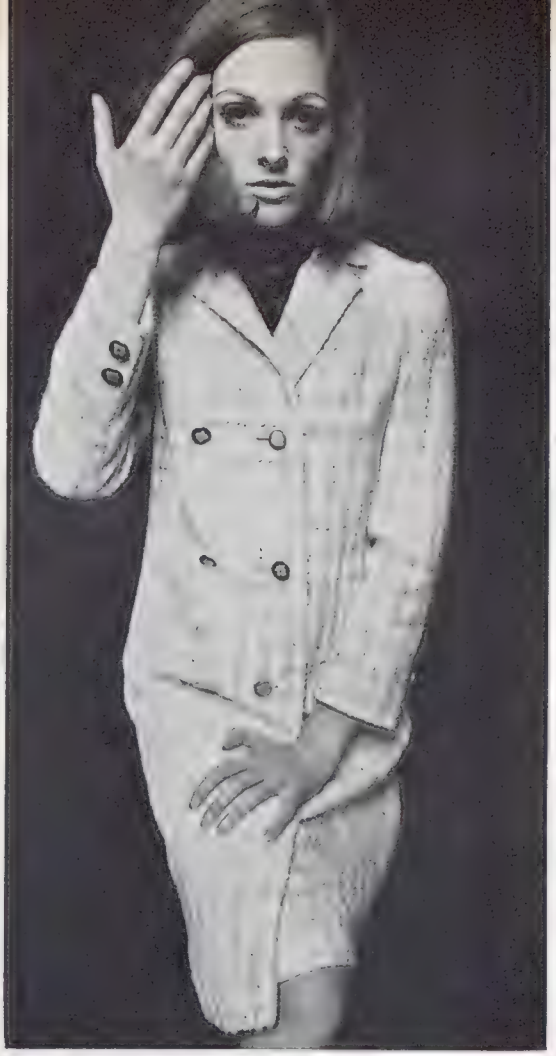
ARMY & NAVY STORES, Victoria Street, SW1 (VIC 1234).
Dates: 6 July-16 July.
Hours of opening: Thurs 9 am-6.30 pm. Sat 9 am-1 pm. All other days 9 am-5.30 pm.
Bargains: Heavy quality plain Wilton carpets reduced by 20 per cent., unwashed Chinese carpets and rugs at half price. Rotaflex lamps at half price. men's dressing-gowns reduced from 7 guineas to £3 19s 6d. men's socks at 6s a pair (four pairs for £1).

BAZAAR, 46 Brompton Road, SW3 (KNI 6771) and 138a King's Road, SW3 (KNI 5300).
Dates: 9 July for two weeks.
Hours of opening: Mon-Sat 9.30 am-6 pm.

HARRODS, Knightsbridge, SW1 (SLO 1234).
Dates: 6 July-13 July.
Hours of opening: Mon Tues, Thurs, Fri 9 am-5 pm Wed 9 am-7 pm. Sat 9 am-1 pm.
Bargains: Coats 16 guineas reduced to £10, day dresses 10 guineas reduced to £5 10s, Chanel-type suits 25 guineas reduced to £13, cocktail dresses 23 guineas-£7 reduced to £12-£4, weather-coats 12 guineas reduced to 99s 6d, pony skin coats £279 reduced to £199.

JAEGER, 204 Regent Street, W1 (REG 4050); 163 Sloane Street, SW1 (BEL 2505); 145 King's Road, SW3 (FLA 1122); Young Jaeger, 26 Sloane Street, SW1 (BEL 1168).
Dates: Regent Street: 4 July for one week. Sloane Street: 11 July for one week. King's Road: 15 July for one week.

Fenwick's black and white PVC blazer, hat with matching printed cotton blouse and white cotton skirt; reduced from 10 to 5 guineas.



Simple double-breasted brown and cream check tweed coat by Aquascutum 27 guineas reduced to £16 10s.

Sea-blue lambswool skirt and matching button-through cardigan, from Harvey Nichols. 12 guineas reduced to 7 guineas.

Bargains: Chenille dresses at £2, knitted wool dresses £3, knitted Courtelle dresses £2 10s, cotton dresses £4, winter coats from £12, two-piece suits at £10, three-piece suits at £12 10s.

GORRINGES, Buckingham Palace Road, SW1 (VIC 6666).
Dates: 6 July for two weeks.
Hours of opening: Mon, Tues, Fri 9 am-5.30 pm. Wed, Thurs 9 am-7 pm. Sat 9 am-1 pm.
Bargains: Gingham shirt-waisters 87s 6d reduced to 69s 6d, Tricel shifts 5 guineas reduced to 52s 6d, three-piece jersey suits 11 guineas reduced to £9, summer coats 14 guineas reduced to 10 guineas, end-of-season coats 10 guineas reduced to £6, younger dresses from the Boulevard £4 9s 6d-7 guineas reduced to £3, £4 and £5.

PETER ROBINSON, Oxford Circus, W1 (MUS 7700), and 65 Strand, WC2 (TRA 7890).
Dates: 7 July for two weeks.
Hours of opening: First day 9.30 am-8 pm. Fri 8 July 9.30 am-7 pm. Other days 9.30 am-6 pm.
Bargains: Coats from 8-15 guineas reduced to £6 and £8, suits 7½-9½ guineas reduced to 99s 6d.

THE SCOTCH HOUSE, Knightsbridge, SW1 (KEN 4441).
Dates: 6 July-9 July.
Hours of opening: Mon, Tues, Thurs, Fri 9 am-5.30 pm. Wed 9 am-7 pm. Sat 9 am-1 pm.
Bargains: Three-piece knitted suits £27 10s reduced to 15 guineas, tweed coats £20-£25 reduced to £15, tweed suits £22 and £24 reduced to £15, skirts 7½ guineas reduced to £5.

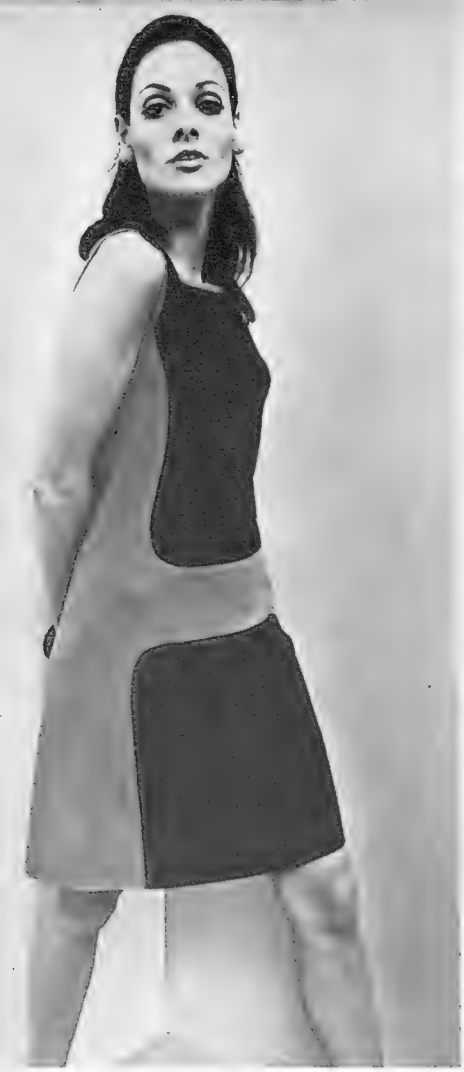
WALLIS, 490 Oxford Street, W1 (MAY 2171); 217 Oxford Street, W1 (GER 1527); 13 Brompton Road, SW3 (KNI 1368).
Dates: Starting first week in August.
Hours of opening: Oxford Street branches: Mon, Tues, Wed, Fri 9 am-6 pm. Thurs 9 am-8 pm. Sat 9 am-1 pm. Knightsbridge: Mon, Tues, Thurs, Fri 9 am-6 pm. Wed 9 am-7 pm. Sat 9 am-1 pm.
Bargains: Oxford Street will have a single coat, dress and suit marked down to £1 each. Knightsbridge store bargains down to £3 in some cases.

HARVEY NICHOLS, Knightsbridge, SW1 (BEL 5000).
Dates: 7 July for two weeks.
Hours of opening: Mon, Tues, Thurs, Fri 9 am-5.30 pm. Wed 9 am-7 pm. Sat 9 am-1 pm.
Bargains: Model costume jewellery by Christian Dior – brooches 6-10 guineas reduced to £3 and £4, necklaces 13-23 guineas reduced to £5 and £10, ear-clips £5 19s 6d and £4 15s reduced to 35s.
Little Shop: Wool suits in pastel colours 12½ guineas reduced to £8, Intern shirt suits in pale grey flannel 12 guineas reduced to £8, lightweight wool summer coats 18 guineas reduced to £10, "Viva Maria" Terylene blouses and hand-embroidered cotton or lawn blouses 8 guineas reduced to £5.

DEBENHAM & FREEBODY, 27 Wigmore Street, W1 (LAN 4444).
Dates: 11 July-22 July.
Hours of opening: Mon, Tues, Wed, Fri 9 am-5.30 pm. Thurs 9 am-7 pm. No Sats.
Bargains: Skin tights in 15-denier mesh by Wolsey (all sizes) 19s 11d reduced to 9s 11d, large size Italian pure silk chiffon scarves in assorted colours with satin borders 3 guineas reduced to 25s. From the Model Gown Dept. tunic line dresses by Elio Berhanyer of Madrid in beige or white linen sizes 34in. to 40in. – 39½ guineas reduced to 15 guineas, shortie French washable doeskin gloves piqué-sewn in beige 5½ guineas reduced to 55s 6d, Swiss knitted suits 19 guineas reduced to £12.

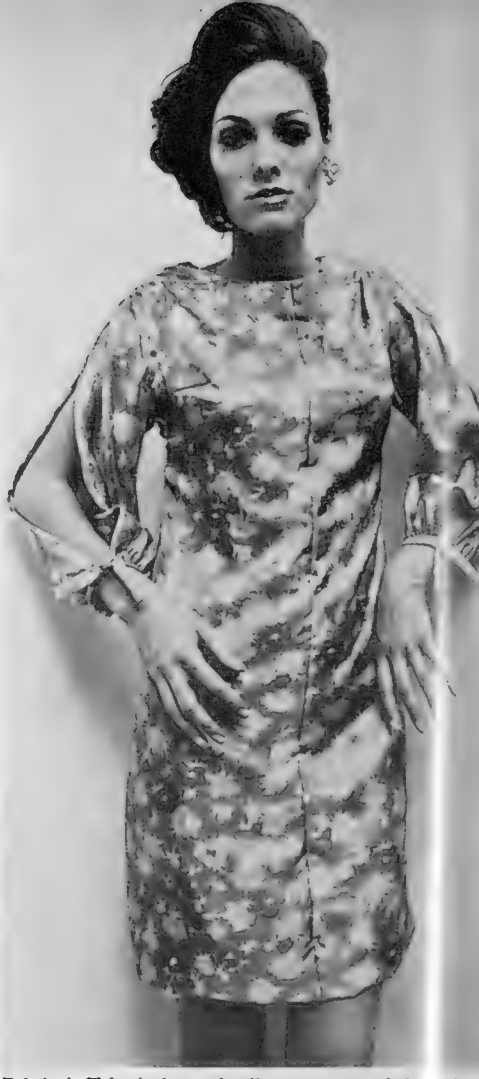
WOOLLANDS, Knightsbridge, SW1 (BEL 6000).
Dates: 6 July-16 July.
Hours of opening: Mon, Tues, Thurs, Fri 9 am-5.30 pm. Wed 9 am-7 pm. Sat 9 am-1 pm.
Bargains: Summer coats from 9½-25 guineas reduced to £5 and £8, suits with matching blouses from 10-22 guineas reduced to £4 and £8, model suits from 42 to 48 guineas reduced to 20 guineas.

MARSHALL & SNELGROVE, Oxford Street, W1 (LAN 3000).
Dates: 30 June-16 July.
Hours of opening: Mon-Fri 9 am-5.30 pm except Thurs 14 July open till 7 pm. Half-day Saturday.
Bargains: Summer cotton shifts from Denmark 40s,



Sleeveless plum and mustard contrasting wool crepe dress by Tony Armstrong. 15 guineas reduced to £7.

Long-sleeved black voile dress with white paving stone pattern, from Wallis. 5½ guineas reduced to £3.



Printed Tricel dress in lime green, pink and blue, sleeves slashed to wrist, from Harrods. 7½ guineas reduced to £4.

screen-printed Tricel dresses 3 guineas, model dresses from 30-35 guineas reduced to £18-£30, model coats from 21-26 guineas in Aquascutum tweeds reduced to £13-£16, jersey suits – Wolsey Lombardi down from 9-12 guineas, model suits in tweeds and worsteds originally 22-35 guineas reduced to £14, lambswool three-pieces – skirt, jacket and sleeveless jumper – reduced from 14½ guineas to 7½ guineas. Plus excellent bargains in handbags, gloves, hats, linen, china, carpet and luggage departments.

JOHN LEWIS, Oxford Street, W1 (MAY 7711); also **PETER JONES**, Sloane Square. SW1 (SLO 3434); and **JOHN BARNES**, 191 Finchley Road, NW3 (MAI 6000).
Dates: 4 July for approximately two weeks.
Hours of opening: Normal.
Bargains: Moderna "Manhatten" blankets in wide range of attractive colours usually £6 10s (90in. x 100in.) down to 84s, Jacquard weave prints in range of discontinued colours reduced from 39s 11d yard to 25s 9d, Decca DR2 19in. television set reduced from £79 16s to £64 10s, inlaid marble linoleum selling at 40 per cent. reduction – 8s 11d square yard, usually 14s 11d. Also a large selection of reduced goods in china and glass departments and in rug department.

D H EVANS, 318 Oxford Street, W1 (MAY 8800).
Dates: 30 June for approximately two weeks.
Hours of opening: Normal.
Bargains: 850 assorted winter and linen suits usually 8½-14 guineas down to £5 and £6 10s, 1,000 dresses usually selling from £5-8 guineas down to 50s, 5,000 yards Moygashel spun fabric down from 9s 11d to 5s yard, selection of full and three-quarter length dyed musquash-back coats reduced from 125 guineas to £98. Also a large selection of luggage, corsetry and assorted straw hats, 25s 11d-63s down to 10s and £1.

C & A. Sale at 505 Oxford Street, W1 (MAY 7272), and all other London branches started on 27 June, until 9 July. Normal shopping hours.

GALERIES LAFAYETTE, 190 Regent Street, W1 (REG 6740). Sale started 27 June. Usual shopping hours. No information about bargains, but all are genuine reductions as they do not buy in special lines for the sale.

LIBERTY'S, Regent Street, W1 (REG 1234).
Dates: 30 June-16 July.
Hours of opening: Normal.
Bargains include a Kashan Oriental carpet 13ft. 2in. x 9ft. 5in. reduced from £330 to £252, Afghan carpet 13ft. 7in. x 10ft. 3in. from £245 to £196, goatskin rugs from £8 5s to £7 10s, men's two-piece suits from £29 10s to £24, women's cashmere twin sets £12 19s 6d to £8 15s, Liberty silk blouses from 7 guineas to £4, model evening dresses £54 to £25, Liberty printed lawns 11s 6d to 6s yard, wool from 27s 6d to 17s 6d, and silks 35s 9d to 15s. Masses of dress and furnishing remnants at half-price.

DICKINS & JONES, Regent Street, W1 (REG 7070).
Dates: 30 June for approximately a fortnight.
Hours of opening: Normal.
Bargains: Include 750 dresses at £2, 500 coats from £5, and 300 suits from £3 – most are half their original price; good bargains in fabric department – screen-printed nylon chiffon down from 13s 11d to 6s 11d, Swiss patterned cottons from 10s 11d to 5s 11d.

FORTNUM & MASON, 181 Piccadilly, W1 (REG 8040).
Dates: 2 July-9 July.
Hours of opening: Normal.
Bargains: Look out for them especially in the model fashions departments and in ladies' shoes.

HEALS, 196 Tottenham Court Road, W1 (MUS 1666).
Dates: 29 June-9 July.
Hours of opening: Normal.
Bargains: Include double-size monogram electric overblankets down from 13 to 10 guineas, slightly imperfect printed cotton furnishing fabrics down from 15s 11d and 13s 11d to 6s 11d and those from 24s 11d and 18s 11d down to 8s 11d, chrome-plated copper kettles down from £5 15s to £3 15s, seconds in Contrast pottery by Midwinter reduced by 33⅓ per cent. – e.g. 31-piece dinner set from £11 2s 9d to £7 15s 2d; Borge Mogensen gate-leg drop-leaf oak dining tables 47in. wide and

ramatic printed linen catsuit from The hop, in blue, yellow and green. 5 guineas duced to £3 10s.

Printed batwing silk top and toning green silk trousers, from a selection at Debenham & Freebody. The set from 39½ guineas to £20.

Russell & Bromley shoes: White patent, black laced; raspberry and white cotton; and white patent T-strap, all reduced to 5 guineas.

extending from 28in. to 70in., from £79 down to £35, nursery chests from £28 10s to £15, Tappan cookers from £157 10s to £115.

BOUTIQUES

TONY ARMSTRONG BOUTIQUE, 109 Walton Street, SW3 (KNI 5712).
Dates: 23 July for three weeks.
Hours of opening: Mon-Sat 10 am-6 pm.
Bargains: Dresses from 15 guineas reduced to 10 and 5 guineas.

DAETWYLER, 13 Beauchamp Place, SW3 (KEN 8355).
Dates: 11 July-30 July.
Hours of opening: Mon-Fri 9 am-6 pm. Sat 9 am-1 pm.
Bargains: All summer stock of coats, suits, dresses reduced considerably.

DELISS, 40 Beauchamp Place, SW3 (KEN 0772).
In the basement.
Dates: 18 July for two weeks.
Hours of opening: Mon, Tues, Thurs, Fri 9.30 am-6 pm. Wed 9.30 am-7 pm. No Sats.
Bargains: Good end-of-season reductions.

PALISADES, 26 Ganton Street, W1 (REG 4106).
Shoe sale only.
Dates: 9 July for two weeks.
Hours of opening: Mon, Tues, Wed, Fri 10 am-6 pm. Thurs 10 am-7 pm. Sat 10 am-2 pm.
Bargains: Shoes reduced from 5½ guineas to 3 guineas. Wide range of styles and colours.

THE SHOP, 47 Radnor Walk, SW3 (FLA 6298).
Dates: 9 July for two weeks.
Hours of opening: Mon-Sat 10 am-7 pm.
Bargains: Dresses for as little as 19s 11d.

TOP GEAR AND COUNTDOWN, 135a King's Road, SW3 (FLA 7117).
Dates: 1 August for one week.
Hours of opening: Mon, Tues, Wed, Fri 10 am-8 pm. Thurs 10 am-1 pm. Sat 10 am-6 pm.

SHOES

KURT GEIGER, 95 New Bond Street, W1 (GRO 2707).
Dates: 11 July for two to three weeks.
Hours of opening: Mon, Tues, Wed, Fri 9 am-5.30 pm. Thurs 9 am-7 pm. Sat 9 am-1 pm
Bargains: Shoes and handbags from 2 guineas.

CHARLES JOURDAN, 10a Old Bond Street, W1 (HYD 0871).
Dates: 4 July for two weeks.
Hours of opening: Mon-Fri 9 am-6 pm. Sat 9 am-1 pm.
Bargains: Present season stock 10½-11½ guineas reduced to 6½ guineas, ankle-strap shoes 10½-11½ guineas reduced to 6½ guineas, last summer's stock reduced to 3½ guineas and 5 guineas.

LOTUS & DELTA, 91 Regent Street, W1 (REG 5891); 106/7 London Wall, EC3 (NAT 7573); 82 Bishopsgate, EC2 (LON 1319).
Dates: 7 July for two weeks.
Hours of opening: Regent Street: Mon, Tues, Wed, Fri 9 am-5.30 pm. Thurs 9 am-7 pm. Sat 9 am-1 pm. City branches: Mon-Fri 9 am-5.30 pm. Sat 9 am-1 pm.
Bargains: Shoes 5 guineas reduced to £3, others 89s 11d and 79s 11d reduced to £2 10s.

LOTUS BOUTIQUE, 43 New Bond Street, W1 (MAY 4815).
Dates: 1 August for 10 days.
Hours of opening: Mon, Tues, Wed, Fri 9 am-5.30 pm. Thurs 9 am-6.30 pm. Sat 9 am-1 pm.
Bargains: All items reduced by half, e.g. crocodile shoes down to £10. Special offer: leather shoes 65s 11d, and matching handbags 69s 11d.

RUSSELL & BROMLEY, 24 New Bond Street, W1 (MAY 6903); 45 Brompton Road, SW3 (KEN 8415); 81 Knightsbridge, SW1 (BEL 6969); 64 King's Road, SW3 (KNI 5445).
Dates: Bond Street and Knightsbridge: 20 July-6 August. King's Road: 11 August-20 August.
Hours of opening: Mon-Fri 9 am-5.30 pm. Sat 9 am-1 pm.
Bargains: All summer stock reduced by one-third. Crocodile shoes 19 guineas reduced to 8 guineas.

ELLIOTTS, 112 Westbourne Grove, W2 (BAY 9621); 48 Brompton Road, SW3 (KNI 0333); 76 New Bond Street, W1 (MAY 3644); 29 Hill Road, SW19 (WIM 6027).
Sale started on 29 June for a fortnight. It is a half-price sale with drastic reductions of many shoes.

DOLCIS. West End and City branches sales started on 30 June, most suburban branches will start on 21 July. Half-price sale – but mainly last season's stock.

After those sales...how to save money on the drink you'll need

The sales are on (as you could hardly have failed to notice if you looked at the preceding pages), so *London Life* continues the "it's fun to save money" theme with bargains in drink. SHEILA FITZJONES has tracked down some of the places where you can get the best possible drinking value in town.

HERE is my guide to some of the best places to get real value and quality combined when buying drinks:

PETER TAYLOR AND CO, LTD, 6 Broadwick Street, W1 (GER 2383): Wholesale and retail firm that probably gives best value for money so far as spirits are concerned in the whole of London.

WHISKY: Old Smuggler Scotch whisky – normal strength and regular bottle size retails to cash-and-carry customers at 40s a bottle (and even the bottles are attractively shaped, too). If you buy this brand on account, or want it delivered, price charged is 42s 10d.

RUM: A white Puerto Rican rum called Carioca at bargain price of 46s 8d. This is one of the finest white rums obtainable. They also sell Bacardi rum at £2 17s 6d a bottle.

GIN: Bombay gin – very pleasant-tasting brand that is popular in the States, retails to cash-and-carry customers at 39s 6d a bottle – otherwise 41s. In most other shops this brand would cost about 47s 6d.

BRANDY: A French Grape Napoleon brandy for £2 and other three-star brands, like Courvoisier and Martell, for 51s 10d (usual retail price is 59s 6d).

CHAMPAGNE: Royal Cuvée – retails at 23s a bottle. Also do a service for champagne party-throwers – if you order six cases of champagne they will deliver them with glasses and a bar-tender thrown in for good measure.

WINES: Cheapest wines and excellent value for the price are their Vins Populaires – red, white or rosé, selling at 7s a bottle. Also worth making a note of is that they sell a Vinpac, a box container with a tap and a skin lining which keeps the wine air-tight and fresh for an indefinite period. A two-gallon Vinpac (equivalent to about 13 bottles) costs 118s. These are excellent to have for parties or for people who always like to have wine-on-tap at home. They come in three sorts: Beaujolais, Chablis and rosé.

Taylor do a same-day delivery service to inner-London districts on orders of a dozen or more bottles. Delivery free. Open from 9 am-6 pm, Monday to Friday. 9 am-1 pm on Saturdays.

HERMITAGE WINE CELLARS, 67 Regent's Park Road, NW1 (PRI 8576): Even if you don't live locally, it's well worth a trip out to NW1 to have a chat with Mr Perzolli and stock up your cellar with some of his bargain-priced, excellent quality Italian wines. Cheapest of all – and very drinkable – is a full-bodied Tuscan wine, selling at 6s a bottle. His Vin Policella – a light red, medium dry wine from Verona – retails at 7s 6d and is really good for the price; so are the red and white Chiantis at 7s a bottle. A 10 per cent. discount is given on purchases of a dozen or more bottles – excluding the Tuscan wines – which makes things even more reasonable. He also carries a good selection of half-gallon (equivalent to three bottles) and one-gallon flasks. A gallon jar of the Tuscan wine retails at 33s.

Hermitage Wine stores do their own bottling and Mr Perzolli goes personally to Italy each year to do the buying. Open from 9 am-9 pm, Monday to Thursday, 9 am-11 pm, Fridays and Saturdays. They will deliver, free of charge, on orders of over a dozen bottles.

CHEAP DRINKS IN PUBS: Some of the CHEF AND BREWER chain of pubs have recently introduced "Doubles Bars," where you can get a double measure of spirits at almost half the usual pub price. The Chef and Brewer in Leicester Street, WC2, has a doubles bar on the first floor. Prices charged are 3s 10d for large Scotch, gin, vodka and rum, and 4s 6d for large brandy. A single Scotch is 2s (as opposed to the usual price of 2s 6d).

Other Chef and Brewer pubs with doubles bars are The Yorker in Piccadilly, Spread-eagle in Woodstock Street and Magogs in Cheapside. Another attraction in many of the Chef and Brewer houses is their schooners of sherry – almost a double measure of draught sherry for 2s 6d. Chef and Brewer, Leicester Street, the Salisbury in St Martin's Lane and the Avenue Bar in Shaftesbury Avenue are three of the pubs that serve these.

HENEKEYS is the place to go to if you want to drink wine cheaply away from home. They have an extensive wine list from which to choose and charge only 1s corkage on a bottle to be drunk on the premises (6d corkage on a half-bottle). They promote specific wines each month at reduced prices. Also excellent value at Henekeys are their large glasses of port and sherries – 3s 9d for a 4 fl-oz. measure (and that's a pretty hefty glassful).

WINE BY THE PACKET

One of the latest innovations in the wine trade is packing wine in polythene packets – this certainly has its value as far as picnicking and storage is concerned. The wine is packaged in France before being shipped over – which is an advantage in itself.

HALFORDS of 67 Charlotte Street, W1, and branches sell these wines at 2s 3d a packet (other firms sell them too, but often charge more). There are about two three-quarter-glasses to each packet – which works out that you are buying wine at the equivalent to 5s a bottle. You can get white, red or rosé and the packets keep indefinitely.

LITRE BOTTLES OF NICOLAS VIN ORDINAIRE: Imported by Grants of St James's and obtainable at all branches of the Victoria Wine Company; good value for-money buys. The wine – a light red wine similar to a Bordeaux and a white Bordeaux-styled medium to sweet wine – retail at the Victoria Wine Co at 10s d a litre bottle and a fuller-bodied red wine (equivalent to a Burgundy in style) and a rosé retail at 11s a bottle. A litre bottle holds about a quarter more than a standard bottle.

RESTAURANT where you can actually drink wine at bow-pub-prices is Norrlands Restaurant, 53 Old Brompton Road, SW7 (half a minute from South Kensington Station). All the wines served there are bottled by Harveys of Bristol and you can get a very pleasant-tasting carafe of rouge, blanc or rosé at the ridiculously low price of 6s (four good glasses) and a half-carafe at 3s 3d.

DO-IT-YOURSELF WINE-MAKING: If you still think that wine in this country is sold at inflated prices, you can always make your own. Instructions for making wine and beer and all equipment and ingredients needed are provided by W R Loftus, 24 Tottenham Court Road, W1 (MUS 6235). You should be able to make wine from 6s to £1 a gallon, and four gallons of beer for 15s.

Loftus is open from 9 am-5.30 pm. Closed Saturdays.

(NB: You must not sell any of your home-made drinks and you must not try your hand at spirit-making without a permit from the Board of Trade.)

BRIDES OF THE WEEK

Susan Templeton-Knight, granddaughter of Commander and Mrs A J Templeton-Knight, of Lydford, Somerset, married **John Taylor,** 27-year-old son of Admiral B W and Mrs Taylor, of Wrington, Somerset, at St Paul's, Knightsbridge. They flew to Europe for their honeymoon, and will make their home in London.

Clive Lawrence, son of Lady Lawrence, married **Sophie Black,** daughter of Mr and Mrs Hervey Stuart Black, of the Old Manse, Balfron, Stirlingshire, at the Royal Military Chapel, Wellington Barracks. After their Capri honeymoon they will live in a new house in Chester Street, SW1.

Petronilla Rous, daughter of Major the Hon Peter and Mrs Rous, Holland Park, W11, married **Peter Cockin,** son of Squadron Leader and Mrs J B Cockin, Tunbridge Wells, at Farm St RC Church

Colleen O'Hea, 24-year-old daughter of Mr and Mrs Brian O'Hea, married **Robin Thompson,** 30-year-old son of Mr Edward Thompson, of Brailsford, Derbyshire, and Mrs F M Robertson, of Pewsey, Wilts, at St Michael's, Chester Square. The honeymoon was in Greece.

Belgrave Press Bureau

John Diggory (above), eldest son of Mrs Carol de Bourbel Rochfort, of Nether Compton, Dorset, married **Judy Nicol,** elder daughter of Dr and Mrs Claude Nicol, of Ferncroft Avenue, Hampstead, at St Bartholomew-the-Great, Smithfield.

Richard Crosthwaite (right), 21-year-old son of Mr and Mrs C N Crosthwaite, of Oak Beams, near Sevenoaks, married **Sara Prichard,** the 20-year-old daughter of Mr and Mrs Alex Prichard, of Bryanston Square, at St Paul's, Knightsbridge.

Belgrave Press Bureau

THEATRE

FIRST FIVE : 1 The Prime of Miss Jean Brodie. 2 Hello, Dolly ! 3 The Anniversary. 4 Come Spy With Me. 5 There's a Girl in My Soup.

Saul Bellow's rather interesting triptych of one-act plays has transferred from the fringe of the Jeanetta Cochrane Theatre to the small, congenial Fortune Theatre. The plays do not make for the most easeful evening one has ever had in the theatre. The first two plays – *Out from Under* and *Orange Soufflé* reveal that subtlety and irony are not Mr Bellow's strong points, and his use of symbolism is so basic that it comes as a shock when one realises that one has been thinking along the right lines all the time. These two plays neither extend one's experience, nor illuminate one's existing experience. In both plays, the evasive male is confronted by the predatory female, who loses out in the end; both could be lightly dramatised cases from a popular book on psychology.

It is in the third play – *The Wen* – separated from the others by the only interval, that Mr Bellow really gets to grips with something dramatically stimulating and psychologically interesting. Throughout his life, a scientific genius has carried with him a single, elevating moment realised during an innocent childhood game he played with the girl next door. Now, middle-aged, he seeks her out to re-play the game,

Bob Swash will present another play from a novel by Ivy Compton-Burnett next month. Called "A Family and a Fortune," it will be designed by Cecil Beaton.

A policeman crops up in the early moments of *Out from Under*, otherwise each play is a dialogue between Miriam Karlin and Harry Towb, both of whom produce performances of considerable power. Mr Towb's assumption of the octogenarian who visits a Polish whore once a month is brilliantly observed. Miss Karlin does not dazzle quite as much as one may expect, but seems to have got under the skin of certain types of American female.

She is at her best in the final play, with blue-rinse wig, knee-stocking and padded hips, as a middle-aged Jewish matron, solitary in a Miami hotel just as the hurricane season starts. All the plays are directed by Charles Marowitz, the first two with no gradation of pace, the last with a ham-fistedness that all but destroys the delicate texture of the material. Marowitz breaks all the rules; unfortunately those he has chosen to break are the very ones that should be retained.

roger baker

WEST END

openings

Th 7 July: **THE WAITING GAME,** Arts Theatre, Great Newport Street, WC2 (TEM 3334). Author: Leonard Samson. Dir: Hugh Goldie. Cast: George Cole, Clarkson Rose, Penny Morrell, Carole Mowlam, Ivor Danvers, James Ottaway. First night: 7.30. Subs: 8.0. Sat: 5.30, 8.30

CURRENT

ALIBI FOR A JUDGE, Savoy, Strand, WC2 (TEM 8888). Authors: Felicity Douglas, Henry Cecil. Dir: Hugh Goldie. Stars: Andrew Cruickshank, Colin Gordon, Elvi Hale. High Court judge gets involved with the pretty wife of a man he has sent down. 8.0 (ends 10.20). W: 2.30 (ends 4.50). Sat: 5.0 (ends 7.20). Opened 4 August 1965. Allan Sherman: Late night show: 10.45 (ends midnight). Opened 4 July 1966. Ends 16 July

THE ANNIVERSARY, Duke of York's, St Martin's Lane, WC2 (TEM 5122). Author: Bill MacIlwraith. Dir: Patrick Dromgoole. Evil mother and terrified family. Comedy. Cast: Michael Crawford, Sheila Hancock, Jack Hedley, June Ritchie, Mona Washbourne. 8.0 (ends 10.15). Sat: 5.30 (ends 7.45); 8.30 (ends 10.45). Opened 20 Apr 1966

ARSENIC & OLD LACE, Vaudeville, Strand, WC2 (TEM 4871). Author: Joseph Kesselring. Dir: Murray Macdonald. Affectionate revival of a classic black comedy. Cast: Sybil Thorndike, Athene Seyler, Richard Briers, Desmond Walter-Ellis. 8.0 (ends 10.20). W: 2.45 (ends 5.5). Sat: 5.0 (ends 7.20). Opened 23 Feb 1966

BEYOND THE FRINGE 1965, May Fair, May Fair Hotel, Stratton Street, W1 (MAY 3036). Authors: Alan Bennett, Peter Cook, Jonathan Miller, Dudley Moore. Dir: David Phethean. Stars: John Dryden, Bill Hepper, Peter Honri, Peter Baldwin. The material has almost an historical interest now. 8.40 (ends 10.50). Th & Sat: 6.0 (ends 8.10). Opened 15 Apr 1964

Comic Casanova: Nicholas Parsons in "Boeing-Boeing."

BLACK & WHITE MINSTREL SHOW. Victoria Palace, Victoria Street, SW1 (VIC 1317). Dir: George Inns. Stars: George Mitchell Minstrels with Don Arrol, Neville King, Dai Francis, John Boulter, Tony Mercer. Is colour TV like this? 6.15 (ends 8.20); 8.45 (ends 10.50). Opened 15 May 1962

BOEING-BOEING, Duchess, Catherine Street, WC2 (TEM 8243). Author: Marc Camoletti (translated by Beverley Cross). Dir: Jack Minster. Stars: Nicholas Parsons, Simon Merrick. Three girls, two boys, seven doors . . . permutations endless and monotonous. 8.0 (ends 10.10). W: 2.45 (ends 4.50). Sat: 5.15 (ends 7.20). Opened 20 Feb 1962

BREAD AND BUTTER, Jeanetta Cochrane Theatre, Holborn, WC1 (CHA 7040). Author: Cecil P. Taylor. Dir: Michael Geliot. Glasgow-Jewish couples over 30 years. Cast: Eveline Garrett, Bernard Goldman, Patricia Leventon, David Graham. 7.45

CHARLIE GIRL, Adelphi, Strand, WC2 (TEM 7611). Book by Hugh and Margaret Williams. Music and lyrics by David Heneker and John Taylor. Dir: Wallace Douglas. Cast: Anna Neagle (until Sat 9 July: Sheila Mathews), Joe Brown, Hy Hazell. The stately homes racket receives gentle satire with romantic interest, songs and dancing. 7.30 (ends 10.0). Th: 3.0 (ends 5.30). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 15 Dec 1965

COME INTO THE GARDEN MAUD and **SHADOWS OF THE EVENING,** Queen's, Shaftesbury Avenue, W1 (REG 1166). Author: Noël Coward. Dir: Vivian Matalon. Contrasting double bill. Cast: Noël Coward, Lilli Palmer, Irene Worth. T, F & Sat: 8.0 (ends 10.30). Th: 2.30 (ends 5.0). Opened 25 Apr 1966. Ends 30 July

COME SPY WITH ME, Whitehall, Trafalgar Square, SW1 (WHI 6692). Music and Lyrics: Brian Blackburn. Dir: Ned Sherrin. A bit of coach-party camp. Stars: Danny La Rue, Barbara Windsor, Biff McGuire, Richard Wattis. 8.0 (ends 10.30). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 31 May 1966

A FRIEND INDEED, Cambridge Theatre, Earlham Street, WC2 (TEM 6056). Author: William Douglas-Home. Dir: Jack Minster. Weak comedy with a diplomatic theme. Cast: David Tomlinson, David Hutcheson. 8.0 (ends 10.10). Th Mat: 2.45 (ends 5.0). Sat: 6.0 (ends 8.10); 8.30 (ends 10.40). Opened 27 Apr 1966

FUNNY GIRL, Prince of Wales, Coventry Street, W1 (WHI 8681). Lyrics: Bob Merrill. Music: Jule Styne. From the book by Isobel Lennart. Dir: Lawrence Kasha. Fanny Brice revealed. Cast: Barbra Streisand (Sat: 8.0 Lisa Shane), Michael Craig. 8.0 (ends 10.30). Sat: 3.0 (ends 5.20). Opened 13 Apr 1966. Ends 16 July

HELLO, DOLLY! Theatre Royal, Drury Lane, WC2 (TEM 8108). Adapted by Michael Stuart from Thornton Wilder's play *The Matchmaker*. Music: Jerry Herman. Dir and choreographer: Gower Champion. Now a cosy, family show. Cast: Dora Bryan, Bernard Spear. 7.30 (ends 10.0). W & Sat: 2.30 (ends 5.0). Opened 2 Dec 1965

AN IDEAL HUSBAND, Strand, Aldwych, WC2 (TEM 4143). Author: Oscar Wilde. Dir: James Roose Evans. *Fin de siècle* morality among the Wildest epigrams. Cast: Margaret Lockwood, Richard Todd, Michael Denison, Dulcie Gray, Ursula Jeans, Roger Livesey, Perlita Nelson. 7.30 (ends 10.0). Sat: 5.0 (ends 7.30); 8.30 (ends 11.0). Th: 3.0 (ends 5.30). Opened 16 Dec 1965. Ends 23 July

THE KILLING OF SISTER GEORGE, St Martin's, West Street, off Cambridge Circus, WC2 (TEM 1443). Author: Frank Marcus. Dir: Val May. Stars: Hermione Baddeley, Andrée Melly, Ambrosine Phillpotts. Lesbian radio actress loses her part and her lover. 8.0 (ends 10.25). Sat: 5.30 (ends 7.55); 8.30 (ends 11.0). W: 3.0 (ends 5.25). Opened 17 June 1965

THE KING'S MARE, Garrick, Charing Cross Road, WC2 (TEM 4601). Author: Jean Canolle. Adapted by: Anita Loos. Dir: Peter Coe. Henerey the Eighth and Anne of Cleeves. Cast: Glynis Johns, Keith Michell, Sidney Tafler, Michael Gwynn, Jane Merrow. 8.0, W & Sat: 3.0, 8.0. Opened 6 July 1966

LET'S GET A DIVORCE, Mermaid, Puddle Dock, Blackfriars, EC4 (CIT 7656). Authors: Sardou and Najac. English version: Angela and Robert Goldsby. Dir: Robert Midgley. Cast: Fenella Fielding, Hugh Paddick, Barry Foster. Classic farce. 7.45, W – Sat: 6.10, 8.45. Ends 23 July. Transfers to Comedy Theatre, 27 July

LONDON LAUGHS, London Palladium, Argyll Street, W1 (GER 7373). Choreographer: Douglas Squires. Dir: Robert Nesbit. Undemanding variety show. Stars: Harry Secombe, Jimmy Tarbuck. 6.15 (ends 8.30); 8.45 (ends 11.0). Sat. Mat: 2.40 (ends 5.30). Opened 6 May 1966

Glynis Johns: Anne of Cleves in "The King's Mare."

A MIDSUMMER NIGHT'S DREAM, New Shakespeare Company, Open-air Theatre, Regent's Park, NW1 (HUN 1813). Author: Shakespeare. Dir: Michael Meacham. Theoretically ideal setting. Cast: Russell Hunter, Caroline Blakiston, Louise Breslin, Edgar Wreford, John Turner, Bernard Hopkins, John Warner. 7.45 (ends 10.30). W, Th & Sat Mats: 2.30 (ends 5.15). Opened 6 June 1966

THE MOUSETRAP, Ambassadors, West Street, off Cambridge Circus, WC2 (TEM 1171). Author: Agatha Christie. After 14 years still a mystery. Dir: D Ramsden. Cast: John Cobner, Diana Scougall. 8.0 (ends 10.30). T: 2.45 (ends 5.10). Sat: 5.0 (ends 7.30); 8.0 (ends 10.30). Opened 25 Nov 1952

OLIVER! New Theatre, St Martin's Lane, WC2 (TEM 3878). Composer: Lionel Bart. Dir: Peter Coe. Stars: Aubrey Woods, Nicolette Roeg, Peter Bartlett. Dickens' London brought to musical life. 7.45 (ends 10.15). T & Sat: 4.30 (ends 6.50). Opened 30 June 1960

ON THE LEVEL, Saville, Shaftesbury Avenue, WC2 (TEM 4011). Author: Ronald Millar. Music by Ron Grainger. Dir: Wendy Toye. GCE gets groovy. Cast: Barrie Ingham, Angela Richards, Gary Bond. 7.45 (ends 10.20). Wed Mat: 2.45 (ends 5.20). Sat: 5.30 (ends 8.5); 8.30 (ends 11.5). Opened 19 Apr 1966

OUT FROM UNDER, ORANGE SOUFFLE & THE WEN, Fortune, Russell Street, WC2 (TEM 2238). Three One-Act Plays. Author:

Saul Bellow. Dir: Charles Marowitz. Variants on the male/female tune. Cast: Miriam Karlin, Harry Towb. 8.15. Th & Sat: 5.30, 8.15. Opened 28 June 1966

THE OWL AND THE PUSSYCAT, Criterion, Piccadilly Circus, W1 (WHI 3216). Author: Bill Manhoff. Dir: Shirley Butler. Pretty girl versus intellectual man. Cast: Diana Sands, Anton Rodgers. 8.15 (ends 10.35). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). Wed: 3.0 (ends 5.15). Opened 2 Mar 1966

THE PRIME OF MISS JEAN BRODIE, Wyndham's Theatre, Charing Cross Road (TEM 3028). Adapted by Joy Presson Allen from the novel by Muriel Spark. Dir: Peter Wood. Schoolmistress of decided idiosyncrasy. Excellent value. Cast: Vanessa Redgrave, Andrew Crawford, William Squire, Dorothy Reynolds. 8.0 (ends 10.15). W Mat: 3.0 (ends 5.15). Sat: 5.45 (ends 8.0); 8.30 (ends 10.45). Opened 5 May 1966

ROBERT & ELIZABETH, Lyric Shaftesbury Avenue, W1 (GER 3686). Composer: Ron Grainger. Book: Ronald Millar. Dir: Wendy Toye. Stars: Donald Wolfit, Jane Fyffe, Kevin Colson. The Barretts of Wimpole Street get the song and dance treatment. 7.30 (ends 10.25). Th & Sat: 2.30 (ends 5.25). Opened 20 Oct 1964

SAY WHO YOU ARE, Her Majesty's, Haymarket SW1 (WHI 6606). Authors: Keith Waterhouse and Willis Hall. Dir: Shirley Butler. Stars: Ian Carmichael, Patrick Cargill, Dilys Laye, Jan Holden. Sophisticated farce. M-Th: 8.15 (ends 10.25). F & Sat: 6.0 (ends 8.10); 8.45 (ends 10.55). Opened 14 Oct 1965

SONG AT TWILIGHT, Queen's, Shaftesbury Avenue, W1 (REG 4166). Author: Noël Coward. Dir: Vivian Matalon. Skeletons rattle in elderly author's cupboard. Cast: Noël Coward, Lilli Palmer, Irene Worth. M, W & Th: 8.0 (ends 10.30). Sat Mat: 2.30 (ends 5.0). Opened 14 Apr 1966. Ends 30 July.

THE SOUND OF MUSIC, Palace, Cambridge Circus, W1 (GER 6834). Composers: Rodgers and Hammerstein. Book: Lindsay and Crouse. Dir: Jerome Whyte. Cast: Sonia Rees, Eunice Gayson, Donald Scott. Nazi invasion in the background; sweetness to the fore. 7.30 (ends 10.25). W & Sat: 2.30 (ends 5.15). Opened 18 May 1961

Fenella Fielding stars in "Let's Get a Divorce."

SPRING & PORT WINE, Apollo, Shaftesbury Avenue (GER 2663). Author: Bill Naughton. Dir: Allan Davis. Cast: Alfred Marks, Ruth Dunning. A heavy Lancastrian father has a rebellious family on his hands. 8.0 (ends 10.15). Th & Sat: 6.0 (ends 8.15); 8.40 (ends 10.55). Opened 19 Nov 1965

STRIKE A LIGHT, Piccadilly Theatre, opposite Regent Palace Hotel, W1 (GER 4506). Authors: Joyce Adcock/Gordon Caleb. Another musical about the matchgirls' strike. Dir: Ross Taylor. Cast: Evelyn Laye, Jeannie Carson, John Fraser, Josephine Blake. 7.45. Th Mat: 3.0. Sat: 5.0, 8.15. Opened 5 July 1966

THERE'S A GIRL IN MY SOUP, Globe, Shaftesbury Avenue, W1 (GER 1592). Author: Terence Frisby. Dir: Robert Chetwyn. Cookery journalist meets kooky girl. Cast: Donald Sinden, Barbara Ferris, Jon Pertwee. 8.15. Fri & Sat: 6.0, 8.45. Opened 15 June 1966

Miriam Karlin in "The Wen," one of the Bellow plays.

WHEN DID YOU LAST SEE MY MOTHER ? Comedy, Panton Street, SW1 (WHI 2578). Author: Christopher Hampton. Dir: Robert Kidd. Homosexual theme. Cast: Victor Henry, Julian Holloway, Gwen Watford, Christopher Matthews, Lucy Fleming. 8.30. W & Sat: 6.0, 8.30. Opened 4 July 1966. Ends 23 July

YOU NEVER CAN TELL, Theatre Royal, Haymarket, SW1 (WHI 9832). Author: G B Shaw. The new woman and old-fashioned values. Dir: Glen Byam Shaw. Cast: Sir Ralph Richardson, Jack Gwillim, Avice Landon, Keith Baxter. 7.45 (ends 10.30). Sat: 5.0 (ends 7.45); 8.15 (ends 11.0). W: 2.30 (ends 5.15). Opened 12 Jan 1966. Ends 17 September

OUT OF TOWN

CHICHESTER FESTIVAL THEATRE, Oaklands Park, Sussex (OCH3 86333). Th 7, F 8, Sat 9, M 11 & W 13 July: THE FIGHTING COCK. Author: Jean Anouilh. Dir: Norman Marshall. Cast: John Clements, Zena Walker, Sarah Badel, Michael Aldridge, Bill Fraser, Clive Swift, John Standing. 7.0. Th: 2.0 only

Th 7, Sat 9, T 12 July: THE CLANDESTINE MARRIAGE. Authors: George Colman and David Garrick. Dir: Desmond O'Donovan. Cast: Alastair Sim, Margaret Rutherford, Bill Fraser, Ann Beach, Sarah Badel, John Standing. 7.0. Sat: 2.0 only

ROYAL SHAKESPEARE COMPANY, Stratford-upon-Avon, Warwickshire (OST9 2271). Th 7, Sat 9, T 12 & W 13 July: HAMLET. Author: Shakespeare. Dir: Peter Hall. Cast: David Warner, Elizabith Spriggs, Brewster Mason, Estelle Kohler, Tony Church, Michael Jayston, Donald Burton. T: 7.30. Th, Sat & W: 2.0 only

Th 7 & M 11 July: HENRY IV PART I. Author: Shakespeare. Dir: John Barton, with Trevor Nunn and Clifford Williams. Cast: Tony Church, Ian Holm, Paul Rogers, Norman Rodway, David Waller, Godfrey Quigley, John Normington. 7.30

F 8 July: HENRY IV PART II. Author: Shakespeare. Dir: John Barton, with Trevor Nunn and Clifford Williams. Cast: Tony Church, Ian Holm, Paul Rogers, Norman Rodway, Donald Burton, Michael Jayston, Christopher Bidmead. 7.30

Sat 9 & W 13 July: TWELFTH NIGHT. Author: Shakespeare. Dir: Clifford Williams. Cast: Diana Rigg, Estelle Kohler, Patsy Byrne, Ian Holm, Norman Rodway, Brewster Mason, David Warner, Godfrey Quigley. 7.30

YVONNE ARNAUD THEATRE, Millbrook, Guildford, Surrey (OGU3 60191). THE DANCE OF DEATH. Author: August Strindberg. Dir: Alexander Doré. Cast: Oscar Homolka, Joan Tetzel, Robert Urquhart. Th: 2.30, 7.45. F: 7.45. Sat: 5.0, 8.0

W 13 July: THE FLIP SIDE. Authors: Hugh and Margaret Williams. Dir: Jack Minster. Cast: Edward de Souza, Jane Downs, Joanna Dunham, Bernard Horsfall. 7.45

CLUBS

HAMPSTEAD THEATRE CLUB, 98 Avenue Road, NW3 (PRI 9301). THE TRIALS OF BROTHER JERO, THE STRONG BREED and THE BLOOD KNOT. Triple bill in African drama season. 8.0. Sat: 5.0, 8.15

MERCURY THEATRE CLUB, Ladbroke Road, Notting Hill Gate, W11 (PAR 5812). JENUSIA (or: Dream Passionnel) by Rene de Obaldia. Translated by Donald Watson. 8.30

VANBRUGH, Malet Street, WC1 (LAN 7982). THE GAY LORD QUEX by Arthur Wing Pinero. Sat & Mon: 2.30, 7.30. Sun & Tues: 7.30 only

Ian Holm plays Malvolio in "Twelfth Night."

REPERTORY

ENGLISH STAGE COMPANY, Royal Court Theatre, Sloane Square, SW1 (SLO 1745). Th 7-W 13 July: THE VOYSEY INHERITANCE. Author: Harley Granville Barker. Dir: Jane Howell. Cast: Sebastian Shaw, Gwen Nelson. 7.30 (ends 10.35). Sat Mat: 3.0 (ends 6.5)

ROYAL SHAKESPEARE COMPANY, Aldwych Theatre, WC2 (TEM 6405). Th 7, Sat 9 & W 13 July: DAYS IN THE TREES. Author: Marguerite Duras. Translator: Sonia Orwell. Dir: John Schlesinger. Cast: Peggy Ashcroft, George Baker, Frances Cuka. Th & W: 8.0. Sat: 2.30

F 8, Sat 9, M 11 & T 12 July: TANGO. Author: Slawomir Mrozek. Translators: Nicholas Bethell and Tom Stoppard. Dir: Trevor Nunn. Cast: Dudley Sutton, Pauline Jameson, Peter Jeffrey, Mike Pratt, Patience Collier, Robert Eddison, Ursula Mohan. 8.0 (ends 10.15)

NEW BOOKS

This week Panther Books are to re-publish Elizabeth Smart's *By Grand Central Station I Sat Down and Wept* (3s 6d), which has long had a high reputation, but which for years, since its first publication in 1945, has been virtually unobtainable. A chance to re-read her beautifully poetic book – at its simplest, the love story of a girl of 23 and a married man who eventually leaves her to return to his wife – will be welcomed by many. The book has attracted criticism; in 1945 it was criticised for its "moral laxness." Now it may even suffer from the admiration it has evoked, because it should be read without preconception, and because, after all, not everyone can be expected to like an emotional, raw, poetic account of a love affair. It may even be a book which appeals to some women more than to men. But Brigid Brophy, no sentimentalist and certainly no "woman's writer," says in her introduction to Panther's edition that it is one of the few masterpieces of poetic prose in the world; that the writer includes the banal as part of her subject and without bathos; that she is poetic, to the point of being liturgical, without sacrificing her story; and that it may be compared to Genet's *Our Lady of the Flowers*, except that, instead of pain becoming pleasure, it is love becoming pain, with all the echoes of Babylonian exile from which the title is taken. To her it is "one of the most shelled, skinned, nerve-exposed books ever written."

Robert Creeley's *Poems 1950-1965* (35s) is a collection of beautiful, atmospheric work. He has recently won a great many literary awards, including a Guggenheim Fellowship, a Rockefeller grant and the D H Lawrence Fellowship. His poetry is not urban but rural. Creeley lives in New Mexico "where there are many echoes of the past and a sense of space – as near to the wilderness as it's possible to live." His genius has been called fugitive, and his poetry deceptively simple. He says that he tries to write about "the total situation of some instant with all that pertains to it. To me the world *momently* occurs."

A novel by the Austrian playwright, Friedrich Dürrenmatt, *Once a Greek* (Jonathan Cape, 21s), will be much discussed. It is a fable, less horrifying and ultimately less bitterly ironic than some of his writing. Arnolph Archilochos, a plump, middle-aged, puritanical man, advertises for a wife. A vision of beauty turns up, his life is transformed – and his meticulously arranged ethical cosmos shattered.

carole d'albiac

In the dear, cinema-filled days of the '40s and '50s, when everything at the Walt Disney studios was cosiness, lovable animals and paint-box Technicolor, each Disney feature would start with an elaborately-engraved book-cover. The cover would then open to reveal attractive pages full of the kind of atmosphere-evoking pictures that only Disney seemed able to produce. Only in the characterisations themselves did his art sometimes coarsen itself.

Desmond Davis' *I Was Happy Here* (A, Warner, 7 July) is rather like that. The feel of an Irish seaside village in mid-winter is overpoweringly well captured by Manny Wynn's soft shades of dove-grey. It's one of the few occasions I can recollect a grey evening actually looking like one on screen. Technically, the whole story, of the tragic love-life of a young Irish girl (Sarah Miles), is beautifully done. All it needs is our interest in its characters to produce a classic love story. But time goes by, and that interest never comes.

Real flesh is grey, but the characters of the girlhood sweetheart (Sean Caffrey) and the husband (Julian Glover), to whom Miss Miles makes a pregnant and loveless vow, are too black and white to be true. The husband, gamely as Mr Glover grapples with his cardboard character, brings us almost down to East Lynne level, so viciously Patrician is he painted. The central figure of the girl is the only one with which we can basically identify, but the screenplay, hard as it tries to dodge the issue – glossing over the reasons for her going to London without her true-love – cannot disguise the fact that the character is at root an unsympathetic one. On this platform alone, Mr Davis' latest film, although full of aesthetic enjoyment, falls far below the emotional appeal of his *Girl With Green Eyes*.

And so back to Disney, but *Lt Robin Crusoe USN* (U, Studio One, currently) is Uncle Walt at a low ebb. Dick Van Dyke, as the modern castaway, performs wonders of contortion trying to raise laughs on a 114-minute endurance test, which the slender screenplay cannot possibly pass. The story is credited to one Retlaw Yensid. A last-minute attempt at camouflage on seeing the results?

david quinlan

Four of the remaining Poe short stories are to be made into one film. The directors: Claude Chabrol, Jean-Luc Godard, Joseph Losey and Roger Vadim.

OPENING

I WAS HAPPY HERE (A). A new film made by the director of *The Girl With the Green Eyes*. It traces the gradual disillusionment of Cass (played by Sarah Miles), who leaves her husband and returns to her native Irish village to recapture a former love affair. (Sean Caffrey, Cyril Cusack, Julian Glover. Dir: Desmond Davis. 91 min.) *Warner, Leicester Square.* GER 3423. Opens 7 July

PARADISE – HAWAIIAN STYLE (U). Elvis Presley once more finds himself in Hawaii, in a flimsy story about the mishaps of a charter pilot. Cues for songs abound, and the highlight is a number in which he is backed by a choir of 70 islanders. (Susanna Leigh. Dir: Michael Moore. Col. 91 min.) *Plaza, Piccadilly Circus.* WHI 8944. Opens 7 July

WHO'S AFRAID OF VIRGINIA WOOLF? (X). A somewhat watered-down version of the play by Edward Albee, directed rather self-consciously by Mike Nichols. It centres round a middle-aged couple, he an unambitious professor of history, she a shrewish alcoholic, and their violent, utterly destructive quarrels, in which they ruthlessly tear at each other's weaknesses. The couple are played by Elizabeth Taylor and Richard Burton. (George Segal, Sandy Dennis. 132 min.) *Curzon, Curzon Street.* GRO 3737 Opens 7 July

WEST END

BATTLE OF THE BULGE (A). Modern warfare effectively shown as the stuff of Cinerama. (Henry Fonda, Robert Shaw, Pier Angeli. Col. 163 min.) *Coliseum, St Martin's Lane.* TEM 3161. 2.30, 8.0. Sat: 2.0, 5.20, 8.45, 11.55. Sun: 4.0, 7.30

BECKET (A). Peter Glenville's extremely successful costume spectacle of the play about Thomas A'Becket, by Anouilh, with Richard Burton as Becket, and Peter O'Toole as a showy, near hysterical Henry II. (Martita Hunt, Sian Phillips. Col. 149 min.) *Metropole, Victoria.* VIC 4673. 2.30, 8.0. Sun: 4.30, 8.0

THE BLUE MAX (A). A flying story of the 1914-18 War, filmed in colour on location in Ireland. George Peppard plays an unscrupulous young German flier, prepared to do anything to gain the Blue Max, the most coveted medal the Kaiser's air force can gain. A winner with aviation fanatics. (James Mason, Ursula Andress. Col. 155 min.) *Odeon Leicester Square.* WHI 6111

CUL-DE-SAC (X). Roman Polanski turns a deft hand to black comedy. Donald Pleasence plays a pathetic middle-aged man and Françoise Dorleac his bored and flighty young wife. Holy Island provides magnificent location shots. (Lionel Stander. 111 min.) *Cameo-Poly, Upper Regent Street.* LAN 1744. Pgm: 1.0, 3.25, 5.50, 8.15. Sun: 3.30, 5.55, 8.20

DARLING . . . (X). The director, John Schlesinger, attempts to lay bare the decadence of contemporary life, and succeeds only in misplaced, rather aimless bitterness. (Julie Christie, Dirk Bogarde, Laurence Harvey. 127 min.) *Windmill, Great Windmill Street.* GER 7413. 1.0, 3.33, 6.8, 8.45. Sat: Late Show 11.0. Sun: 4.0, 6.33, 9.8. (Check with cinema)

DOCTOR ZHIVAGO (A). The long-awaited production of Boris Pasternak's novel, directed by David Lean, with screenplay by Robert Bolt. With Omar Sharif as Yuri Zhivago and Julie Christie unforgettable as Lara. Good entertainment. (Geraldine Chaplin, Tom Courtenay, Alec Guinness. Col. 193 min.) *Empire, Leicester Square.* GER 1234. 2.30, 7.30. Sat only: 11.30 pm. Sun: 3.0, 7.30

DUEL AT DIABLO (A). A frontier western with a vein of brutality in a familiar theme; the conflict between the white man and the Indian. James Garner plays a squaw-man and Sidney Poitier is a horse-breaker. A must for western addicts! (Bibi Andersson, Bill Travers. Col. 104 min.) *London Pavilion, Piccadilly Circus.* GER 2982. With: *Boy, Did I Get a Wrong Number!* (U). Pgm: 11.45, 3.20, 7.5. Sun: 3.25, 7.5. Ends 13 July

EXTERMINATING ANGEL (X). Luis Buñuel's masterly and disquietening film, about a group of rich and elegant people, who gather for a dinner party and find that they are unable to leave, for no rational reason, when it ends. (Silvia Pinal, Augusto Benedico. B & W. 90 min.) *Academy Two, Oxford Street.* GER 5129. With: *The Crime of M Lange* (A). 1.55, 5.0, 8.10. Sun: 4.30, 7.40

THE GLASS BOTTOM BOAT (U). Doris Day, this time as a widow, in a frenzied comedy about a space laboratory. Director, Frank Tashlin, tries hard to be funny, and quite often carries it off; transvestite jokes, ingenious gadgetry, hectic chases and all! (Col. 110 min.) *Carlton, Haymarket.* WHI 3711. 1.5, 3.40, 6.15, 8.40 (Sat only: 11.55). Sun: 3.40, 6.15, 8.40. *Jacey, Marble Arch.* MAY 6396. 11.52, 2.8, 4.24, 6.40, 8.56. Sun: 4.24, 6.40, 8.56

KHARTOUM (U). Colossal battle scenes and an all-star cast, have been added to strict historical accuracy. Charlton Heston plays General Gordon and Laurence Olivier is the Mahdi. (Ralph Richardson, Richard Johnson. Col. Cinerama. 130 min.) *Casino, Old Compton Street,* W1. GER 6877. 2.30, 7.45. Sat: 2.0, 5.20, 8.40, 11.45. Sun: 4.30, 7.50

LOST COMMAND (A). Action-packed, bloodthirsty story of fighting in Algeria. Entertaining, if somewhat overlong. George Segal confirms the good impression he made in *King Rat.* (Anthony Quinn, Alain Delon, Claudia Cardinale. Dir: Mark Robson. Col. 130 min.) *Columbia, Shaftesbury Avenue.* REG 5414. 12.55, 3.25, 6.0, 8.35. Sat: Late Show 11.30. Sun: 3.30, 6.0, 8.35

LT ROBIN CRUSOE, USN (U). Dick Van Dyke marooned on a desert island. Akim Tamiroff plays a head-hunting chief, and Nancy Kwan his lovely, spear-wielding daughter. There is little that is genuinely amusing in this drawn-out piece. (Col. 114 min.) *Studio One Oxford Street.* GER 3300

MEDITERRANEAN HOLIDAY (U). German Cinerama semi-documentary, about a party of sea-cadets who sail aboard a Swedish three-master, to Portugal, Egypt and Yugoslavia. A long voyage. Narrator: Burl Ives. (Col. Cinerama. 115 min.) *Royalty, Kingsway,* WC2. HOL 8004

MODESTY BLAISE (A). Joseph Losey's first excursion into strip cartoon cinema, elegantly mounted and directed with great flair. Monica Vitti is a surprisingly animated Modesty and Dirk Bogarde superb as the arch-villain. (Terence Stamp. Col. 12[0] min.) *Rialto, Coventry Street.* GER 3488. 1.15, 3.40, 6.10, 8.40. Sat late show: 11.55. Sun: 3.25, 5.55, 8.25

MORGAN – A SUITABLE CASE FOR TREATMENT (A). Morgan Delt (David Warner), a gentle dreamer, a failed artist, has a strange affinity with gorillas, and escapes from reality with fantasies of Tarzan and King Kong (Vanessa Redgrave, Irene Handl 97 min.) *Berkeley, Tottenham Court Road.* MUS 8150. 2.35, 5.45 8.45. Sun: 5.45, 8.45. With: *Devil Doll* (X). (Check with cinema)

OPERATION CROSSBOW (A) Spectacular depiction of Allied attempts to sabotage a German bomb factory. Lilli Palmer and Jeremy Kemp outshine the stars An exciting evening's entertainment, but a little too much gloss (Sophia Loren, George Peppard Trevor Howard. Col. 116 min. *Ritz, Leicester Square.* GER 123[4]

OTHELLO (U). Faithful record of the National Theatre production with Laurence Olivier giving a performance that salutes great ones as the Moor. (Maggie Smith, Frank Finlay. Col. 170 min.) *Odeon, Haymarket.* WHI 2738. 2.30, 7.30. Sat: 12.30, 4.5, 7.45. Sun: 4.30, 6.0

THE RARE BREED (U). A genial western, centring round Vincator, a hornless Hereford, who arrives in America at the turn of the century to be used for breeding purposes. James Stewart, as a grizzled ranch hand, and Brian Keith, an eccentric, beef-loving Scot, provide some comedy relief to a sentimental evening. (Maureen O'Hara. Col. 97 min.) *Leicester Square Theatre.* WHI 5252

SHE & HE (U). Japanese life on various strata. The husband is played by Eiji Okada, and his wife by Sachiko Hidari, who gives a thoroughly mannered performance. The shaking, hand-held camerawork is rather distracting (115 min.) *Academy One, Oxford Street.* GER 2981. 12.55, 3.35, 6.20 9.10. Sun: 5.40, 8.30. With: *Hemibrandt's Christ* (U)

SOUND OF MUSIC (U). Hosts of singing nuns and children Christopher Plummer is the somewhat authoritarian father of the brood; Julie Andrews another wholesome governess. (Peggy Wood, Eleanor Parker. Col. Todd-AO. 170 min.) *Dominion, Tottenham Court Road,* W1. MUS 2176 2.30, 8.0. Sun: 4.30, 8.0

THE TEN COMMANDMENTS (U) A revival of Cecil B de Mille's lavish pseudo-marathon, with much reverence, but little historical sense. Charlton Heston and Yvonne de Carlo are good, and Vincent Price and Edward G Robinson do excellent character work. Extras by the thousand. (Yul Brynner. Col. 219 min.) *Astoria Charing Cross Road.* GER 5385

THUNDERBALL (A). Bond has only a few days to find two atom bombs stolen by SPECTRE. Gadgetry galore, underwater sex and Connery confidently assuming the role of Superman. (Claudine Auger. Col. 125 min.) *Le Continentale, Tottenham Court Road.* MUS 4193. 2.10, 5.20, 8.30 Sun: 5.20, 8.30. (Check)

TOM JONES (X). Tony Richardson's rowdy, rumbustious version of Henry Fielding's novel with Albert Finney showing tremendous drive as the womanising Tom. (Susannah York. Col. 130 min.) *Prince Charles, Leicester Place* GER 8181. With: *Never On Sunday* (X). Pgm: M-F: 12.50, 3.5, 7.5. Sat: 12.15, 2.35, 6.35, 10.35. Sun: 3.5, 7.5

• *Sunday programme differs*

DISTRICT DIRECTORY

Baker Street Classic. 10, 18, 26, 50.
Brixton Classic. 1, 34.
Brixton Granada. 36.
***Camberwell Grand.** 8.
Camden Town Plaza. 42.
Charing Cross Road Jacey. 25.
Chelsea Classic. 14, 47.
Chelsea Essoldo. 9, 24.
Clapham Junction Imperial. 57.
Croydon Classic. 53.
Dalston Classic. 59.
Ealing Walpole. 7.
East Ham Granada. 51.
Finchley Rex. 52.
Golders Green Ionic. 13.
Hackney Essoldo. 29, 60.
Hammersmith Broadway. 2.
Hampstead Classic. 20.
Hampstead Everyman. 12, 30.
Harringay Curzon. 33.
Harrow Road Prince of Wales. 48.
Hendon Gala. 27, 32.
Hendon Gaumont. 16.
Highams Park Regal. 28.
Islington Rex. 58, 60.
Kilburn Classic. 37.
Kilburn Grange. 19.
Notting Hill Classic. 38, 39, 41.
***Notting Hill Imperial Playhouse.** 40.
Oxford Street Cinephone. 22.
Palmers Green Queen's Hall. 4.
Piccadilly Classic. 55.
Piccadilly Jacey. 17.
Praed Street Classic. 31.
Putney Globe. 32.
Queensbury Essoldo. 6, 7.
***Raynes Park Rialto.** 3, 11.
Richmond Gaumont. 2.
***St Pancras Tolmer.** 46.
South Harrow Odeon. 2.
***Southfields Plaza.** 11, 13.
***Stepney Essoldo.** 45.
***Stockwell Classic.** 23, 54.
Stoke Newington Coliseum. 36.
Tooting Astoria. 49.
Tooting Classic. 35, 56.
***Victoria Biograph.** 12, 44.
Victoria Cameo. 5, 15.
Waterloo Station Classic. 21, 43.
Westbourne Grove International Film Theatre. 20.

RANK RELEASE NORTH

From Fri: LOST COMMAND (A). Action-packed, bloodthirsty story of a colonel in the French army who, deprived of his command after the war in Indo-China, is given a last chance when fighting breaks out in Algeria. Entertaining if somewhat overlong. George Segal confirms the good impression he made in *King Rat*. (Anthony Quinn, Alain Delon, Claudia Cardinale. – above – Dir: Mark Robson. Col. 130 min). With: **New Faces of Taiwan** (U) or **Taiwan Today** (U). Ends Thurs 14 July.

RANK RELEASE SOUTH

From Fri: THE WRONG BOX (U). Bryan Forbes's first sortie into black comedy, peppered with cinematic tricks. Peter Cook and Dudley Moore play two murderous orphans working to ensure that their uncle (Ralph Richardson) is the last survivor in a lottery. An excess of star cameo performance, all eclipsed by Wilfrid Lawson as a crumbling butler, but well worth a view. (John Mills – above – Michael Caine, Nanette Newman, Peter Sellers. Col. 110 min). With: **Runaway** (U). Ends Thurs 14 July.

ABC RELEASE NORTH

From Fri: THE OSCAR (X). This ostensibly daring exposé of Hollywood and its system of awards, based on the novel by Richard Sale, not surprisingly turns out to be a thinly disguised exploitation of both. The acting reaches a hysterical pitch, but the film is very watchable on its own rather bad level. (Stephen Boyd – above – Elke Sommer, Eleanor Parker, Joseph Cotten, Milton Berle, Tony Bennett. Dir: Russell Rouse. Col. 121 min). With: **Paris Pick-up** (X). Ends Thurs 14 July.

ABC RELEASE SOUTH

From Fri: THE MOVING TARGET (A). Paul Newman plays a sardonic, gum-chewing private detective commissioned by Lauren Bacall to trace her missing husband. The direction could be crisper, but, for Newman fans, the performance rates with *Hud* and *The Hustler*. (Janet Leigh, – above – Shelley Winters, Julie Harris, Arthur Hill, Pamela Tiffin, Robert Wagner, Robert Webber. Dir: Jack Smight. Col. 121 min). With: **Kisses for My President** (U). Ends Thurs 14 July.

ADVENTURE

1 **Blood of the Warriors** (A). Guy Madison, Rossana Podesta. Until Sun: Brixton Classic
2 **The Great Wall** (A). Shintaro Katsu, Sujiko Yamamoto. Fri, seven days: South Harrow Odeon, Richmond Gaumont.

COMEDIES

3 **Boeing-Boeing** (A). Tony Curtis, Jerry Lewis. Until Sat: Raynes Park Rialto
4 **Carry On, Cowboy** (A). Sidney James, Joan Sims. Fri, seven days: Palmers Green Queen's Hall
5 **Crooks in Cloisters** (U). Ronald Fraser, Barbara Windsor. Sun, four days: Victoria Cameo
6 **Doctor in Clover** (A). Leslie Phillips, John Fraser. Sun, seven days: Queensbury Essoldo
7 **It's a Mad, Mad, Mad, Mad World** (U). Spencer Tracy, Ethel Merman. Until Sat: Queensbury Essoldo. Fri, seven days: Ealing Walpole
8 **Living It Up** (U). Dean Martin, Jerry Lewis. Until Sat: Camberwell Grand
9 **Morgan, A Suitable Case for Treatment** (A). Vanessa Redgrave, David Warner. Until Sat: Chelsea Essoldo. With: The Suitor (U)
10 **Operation Laughter** (U). Alexander Demyaneko, Yuri Nikulin. Until Sun: Baker Street Classic
11 **Our Man Flint** (A). James Coburn, Gila Golan. Until Sat: Southfields Plaza. Mon, six days: Raynes Park Rialto
12 **La Ronde** (X). Jane Fonda. Mon, seven days: Hampstead Everyman. Mon, three days: Victoria Biograph
13 **The Silencers** (A). Dean Martin, Stella Stevens. Mon, six days: Southfields Plaza. Sun, seven days:
14 **Smiles of a Summer Night** (X). Eva Dahlbeck, Gunnar Bjornstrand. Mon, four days: Chelsea Classic
15 **The Thrill of it All** (A). Doris Day. James Garner. Until Sat: Victoria Cameo
16 **What a Way to Go!** (A). Shirley MacLaine, Paul Newman. Fri, seven days: Hendon Gaumont

DOCUMENTARY

17 **Karamoja** (A). Dir: William Treutle. Piccadilly Jacey
18 **Ordinary Fascism** (X). Dir: Mikhail Romm. Mon, four days: Baker Street Classic
19 **Secret Paris** (X). Dir: Edouard Logerau. Fri, seven days: Kilburn Grange. With: The Curse and the Coffin (X)
20 **The War Game** (X). Dir: Peter Watkins. Westbourne Grove International Film Theatre. With: Four in the Morning (X). (Check with cinema.) Fri, seven days: Hampstead Classic

DRAMA

21 **An Affair to Remember** (U). Cary Grant, Deborah Kerr. Mon, four days: Waterloo Station Classic
22 **All About Loving** (X). Oxford Street Cinephone
23 **Barabbas** (A). Anthony Quinn, Silvana Mangano. Until Sun: Stockwell Classic
24 **Le Bonheur** (X). Jean-Claude Drouot, Marie-France Boyer. Sun, seven days: Chelsea Essoldo
25 **The Decadent Influence** (A). Janine Magna, Pierre Barouh. Charing Cross Road Jacey
26 **The Devil's Wanton** (X). Doris Svedlund, Birger Malmsten. Sat 9 July, 11.15 pm only: Baker Street Classic
27 **La Dolce Vita** (X). Marcello Mastroianni, Anouk Aimée. Until Sat: Hendon Gala
28 **Exodus** (A). Paul Newman, Eva Marie Saint. Until Sat: Highams Park Regal
29 **Five Miles to Midnight** (A). Sophia Loren, Anthony Perkins. Sun, four
30 **Hamlet** (U). Innokenti Smoktunovsky, Anastasia Vertinska. Until Sun: Hampstead Everyman
31 **The Hustler** (X). Paul Newman, Piper Laurie. Fri, seven days: Praed Street Classic
32 **Juliet of the Spirits** (X). Giulietta Masina. Sun, seven days: Hendon Gala, Putney Globe
33 **Kapo** (X). Susan Strasberg. Until Sat: Harringay Curzon
34 **The Leather Boys** (X). Rita Tushingham, Dudley Sutton. Mon, four days: Brixton Classic
35 **The Nun's Story** (U). Audrey Hepburn, Peter Finch. Mon, four days: Tooting Classic
36 **Secrets of a Windmill Girl** (X). April Wilding, Pauline Collins. Until Sat: Stoke Newington Coliseum. Mon, five days: Brixton Granada
37 **The Servant** (X). Dirk Bogarde, James Fox. Fri, seven days: Kilburn Classic. With: One-Way Pendulum (U)
38 **The She-Wolves** (A). Jeanne Moreau. Fri 8 July, 11.15 pm only: Notting Hill Classic
39 **Song Without End** (U). Dirk Bogarde, Genevieve Page. Until Sun: Notting Hill Classic. Late show Sat 11.15 pm
40 **Spencer's Mountain** (A). Henry Fonda, Maureen O'Hara. Mon, three days: Notting Hill Imperial Playhouse. With: The Verdict (U)
41 **The Wind Cannot Read** (U). Dirk Bogarde, Yoko Tani. Mon, four days: Notting Hill Classic
42 **House on Haunted Hill** (X). Vincent Price, Carol Ohmart. Fri, seven days: Camden Town Plaza

MUSICALS

43 **Can-Can** (U). Frank Sinatra, Shirley MacLaine. Until Sun: Waterloo Station Classic
44 **The Eddy Duchin Story** (U). Tyrone Power. Until Sat: Victoria Biograph. With: The Hellions (A)
45 **GI Blues** (U). Elvis Presley, Juliet Prowse. Until Sat: Stepney Essoldo
46 **Girl Happy** (U). Elvis Presley. Until Sat: St Pancras Tolmer
47 **Gypsy** (A). Rosalind Russell, Natalie Wood. Until Sun: Chelsea
48 **Pajama Party** (U). Frankie Avalon. Fri, seven days: Harrow Road Prince of Wales

THRILLERS

49 **Dr. No** (A). Sean Connery. Until Sat: Tooting Astoria
50 **Middle of the Night** (A). Kim Novak, Fredric March. Fri 8 July 11.15 pm: Baker Street Classic
51 **The Spy Who Went into Hell** (A). Pascale Petit, Ray Danton. Fri, seven days: East Ham Granada
52 **To Trap a Spy** (A). Robert Vaughn. Fri, seven days: Finchley Rex

WAR

53 **The Desert Rats** (U). Richard Burton, James Mason. Fri, seven days: Croydon Classic
54 **To Hell and Back** (A). Audie Murphy, Jack Kelly. Mon, four days: Dalston Classic

WESTERNS

55 **The Comancheros** (A). John Wayne, Fri, seven days: Piccadilly Classic. Until Sun: Dalston Classic
56 **Four for Texas** (A). Frank Sinatra, Dean Martin. Until Sun: Tooting Classic. With: Belle Sommers (A)
57 **Geronimo** (A). Chuck Connors, Kamala Devi. Until Sat: Clapham Junction Imperial
58 **The Glory Guys** (A). Tom Tryon, Senta Berger. Mon, three days: Islington Rex
59 **Lonely Are the Brave** (A). Kirk Douglas, Gena Rowlands. Mon, four days: Dalston Classic
60 **The Magnificent Seven** (U). Yul Brynner, Steve McQueen. Until Sat: Hackney Essoldo, Islington Rex.

FILMS IN FLIGHT

AIR FRANCE, West-bound. To New York: Lord Jim. To Los Angeles and Montreal: The Great Race. Until 12 July

TWA, East/West-bound. All flights: The Singing Nun. Until 9 July.

GALLERIES

FIRST FIVE : 1 Duchamp (Tate). 2 & 3 Aubrey Beardsley and Islamic Jades (V & A). 4 René Magritte (Zwemmer). 5 Poetic Image (Hanover).

Those unfortunates still persuaded that all modern art is a joke directed at themselves personally should visit the Duchamp exhibition at the Tate, where they will probably contract paranoia the way other people get hay fever.

It is also a good exhibition to visit if you are a certain kind of art student or, more important, a certain kind of teacher of art students – and you believe that modern art began in the 'fifties (if not last week). Both groups will come in contact, possibly for the first time, with the source of the sources of their ideas. Of course, Duchamp did not do everything first, but he did, much earlier than most, a great many things which appear important today.

What is more and more difficult for pure neo-constructivists to accept, is that Duchamp did a multiplicity of things. Primarily he asked questions. Explosive questions. Explosive in the way that jokes are explosive. Many artists, great and small, at the turn of the century asked the question "What is art?" Duchamp simplified the process (though perhaps not for himself) by picking up "ready-made" objects and asking "Is *this* art?" and answering briefly "Yes, if I say so."

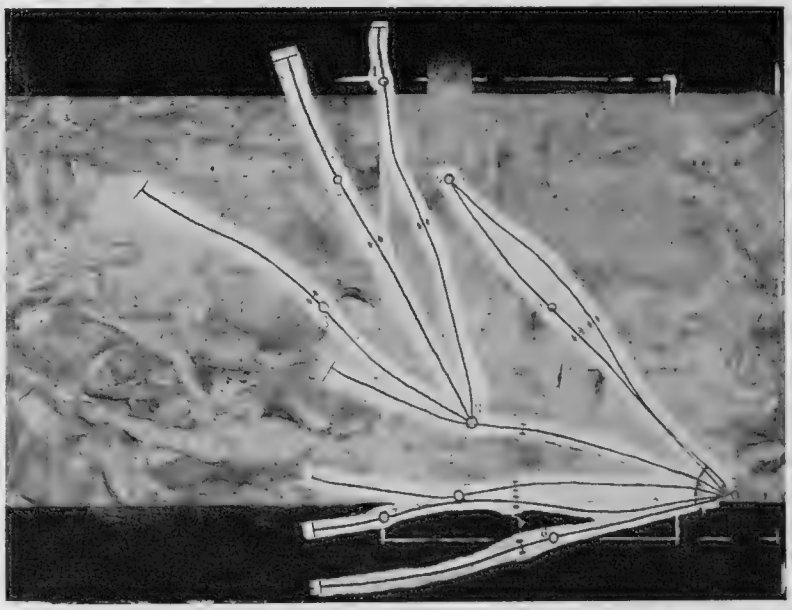
Rubens's copy of Titian's "Garden of Venus" is on view at the National Gallery for about four months on loan from Stockholm.

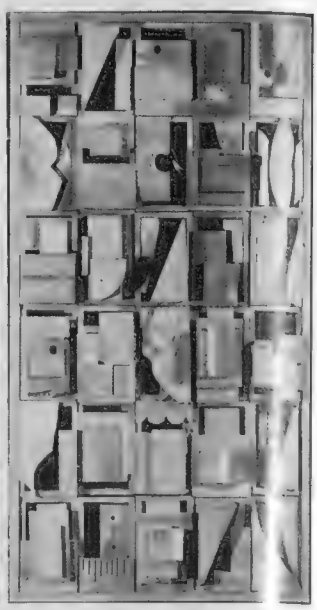
This précis simplifies his actions, but Duchamp was a complex personality who was able to distil cogent essences which other artists could snatch away and with which they could impregnate themselves and their art. "Was" because Duchamp didn't go on, though he is still alive.

Duchamp is unique, but, like other 20th-century artistic anarchists, he seems an artist in spite of himself. He may not admit that what we value now was what he meant then.

While literal jokes follow the laws of diminishing returns, the joke functioning in art must also survive aesthetic reflection. With Duchamp, one may feel, as I do, that the famous *Nude Descending a Staircase*, which is a very earnest painting indeed, has done more harm to neo-intellectual art students in the 20th century than the Mona Lisa did in the 19th. But after that picture we get *The Bride, Three Standard Stoppages, To Be Looked at With One Eye Close To For Almost An Hour* and so on. So these questions are still wide open and Duchamp's forms of interrogation are still substantial.

keith sutton





Half a century apart. Left : "Network of Stoppages," 1914 : by Marcel Duchamp at the Tate. Right : "Black Chord 2," 1964 : by Louise Nevelson at the Hanover.

OPENING

NEW IDIOMS. Robert Fraser, 69 Duke Street, W1. MAY 7196. Group Show, American and British and some new faces. 15 July through August. M-F 10-6, Sat 11-1

ICA, 17/18 Dover Street, W1. GRO 6186. Relief structures by Eric Gibson, Colin Jones, Peter Lowe, Andrew Tilberis. 14 July-13 August. M-F 10-6, Sat 10-1

KUMALO, SKOTNES. Grosvenor, 28 Davies Street, W1. MAY 0891. Bronzes and carved wood panels 12 July-6 August. M-F 10-6, Sat 10-1

LORDS GALLERY, 26 Wellington Road, NW8. PRI 4444. 1925 Formalism and Frivolity: French, English and other posters from 1920 to 1928. 12 July-12 Sept. Daily 10 am-7 pm incl. Sat & Sun

MICHAEL ROTHENSTEIN. Hamilton, 8 St George Street, W1. HYD 3196. 12 July-6 August. M-F 10-6, Sat 10-1

CURRENT

AGNEW, 43 Old Bond Street, W1. MAY 6176. French and English drawings of the 19th and 20th centuries. Until 16 July. M-F 9.30-5.30, Sat 9.30-1

BRITISH MUSEUM, Great Russell Street, WC1. MUS 1555. A further selection of masterpieces from the Print Room: New Guinea; the Sepik Headwaters 1963-4: Far Eastern screen painting. Daily 10-5, Sun 2.30-6

CURWEN, 1 Coleville Place, W1. MUS 1439. "Made by Hand": a restrospective of auto-lithography printed at the Curwen Press 1920-30. Until end of July. M-F 10-5, Th 10-7, Sat 10-1

CHARLES DUFRESNE. Sphinx, 116 Crawford Street, W1. WEL 5716. Paintings. Until 22 July. M-F 10-6, Sat 10-1

MARCEL DUCHAMP. Tate Gallery, Millbank, SW1. TAT 4444. First fully comprehensive retrospective exhibition. Until 31 July. M-Sat 10-6, T & Th 10-8, Sun 2-6. Adm 5s

GRABOWSKI, 84 Sloane Avenue, SW3. KEN 1868. Painters and sculptors of today. Until Sept. Daily 10-6

GROSVENOR, 30 Davies Street, W1. MAY 0891. Experiment in Form: sculpture mainly by young artists. Until 29 July. M-F 10-6, Sat 10-1

HANOVER, 32a St George Street, W1. MAY 0296. The Poetic Image. Until Sept. M-F 10-5.30, Sat 10-1

HEIM GALLERY. 59 Jermyn Street, W1. HYD 0688. Italian paintings and sculpture of the 17th and 18th Centuries. Until 31 August. M-F 10-5, Sat 10-1

KIM LIM. Axiom, 79 Duke Street, Grosvenor Square, W1. HYD 6646. Recent sculptures in various media. Until 6 August. M-F 10-6, Sat 10-1

PAUL KLEE AND EMIL NOLDE. Marlborough Fine Arts, 39 Old Bond Street, W1. MAY 5161. Paintings and watercolours. Until 16 July. M-F 10-5, Sat 10-12

RENE MAGRITTE : DORA BASILIO. Zwemmer, 28 Litchfield Street, WC2. TEM 1793. 25 early paintings by great Surrealist artist: abstract etchings by Brazilian print-maker. Until 30 July. M-F 10-6, Sat 10-1

JEREMY MOON. Rowan, 25a Lowndes Street, SW1. BEL 3490. Second solo exhibition; recent abstract paintings. Until 21 July. M-F 10-6, Sat 10-1

NATIONAL GALLERY, Trafalgar Square, WC2. WHI 7618. The Liesborn High Altarpiece reassembled: Also usual permanent collection. M, W, F & Sa 10-6, T & Th 10-9, Sun 2-6. Adm free

JULES OLITSKI. Kasmin, 10 New Bond Street, W1. MAY 2821. Recent paintings. M-F 10-5.30, Sat 10-1

JACK SIMCOCK. Piccadilly, 16a Cork Street, W1. MAY 2875. Recent paintings. Until 23 July. M-F 10-6, Sat 10-1

TEMPLE GALLERY, 4 Yeomans Row, Brompton Road, SW3. KEN 6622. Icons.: new exhibit. including items from Balkan villages. Until 16 July. M-Sat 10-6

VICTORIA & ALBERT MUSEUM, Kensington, SW7. KEN 6371. Aubrey Beardsley. Islamic Jades. Daily 10-6, Sun 2.30-6

SALEROOMS

THURSDAY 7 JULY

Objects of art, English and continental furniture, tapestries, rugs and carpets. Property of the late Princess Royal and others, including fine early 17th century Flemish tapestry. Christie's. 11 am

Fine English and Foreign Silver and Plate. Sotheby's. 11 am

Fine Old Master Drawings, including *Lot & his Daughters* and *The Expulsion of Hagar* by Rembrandt. Sotheby's. 2.30

FRIDAY 8 JULY

Narrative and Landscape Pictures of 19th and 20th centuries, including *The Kiss,* by Sir Lawrence Alma-Tadema. Christie's. 11 am

Fine Continental furniture, works of art, clocks, rugs and carpets. Sotheby's. 10.30 am

SATURDAY 9 JULY

At Palace House, Beaulieu, Hants. Edwardian vintage cars, including two 1910 Rolls-Royce 40/50 HP Silver Ghosts; historic racing cars, including a 1927 type 37 Bugatti and a 1954 Connaught B type Syracuse; horse-drawn vehicles, motor-cycles, cycles and perambulators. 11 am and 2 pm

MONDAY 11 JULY

English and Continental pottery and porcelain. The property of the late Princess Royal and others. Christie's. 11 am

Oriental manuscripts and miniatures. Sotheby's. 10.30 am

Japanese Colour prints, reference books, maps and paintings. Sotheby's. 11 am. And 12 July 11 am

TUESDAY 12 JULY

Prints by Old Masters, British Sporting Prints and fine Modern Prints, including works by Picasso, Dürer, Nolde, etc. Christie's. 11 am

WEDNESDAY 13 JULY

Fine 18th and 19th century drawings and paintings, including *View of Stoneyhurst College* by Turner and *Portrait of Thomas Henry Rumbold* by Sir Joshua Reynolds. Sotheby's. 11.30 am

ADDRESSES AND VIEWING TIMES

Christie, Manson & Woods Ltd., King Street, SW1 (TRA 9060) – two to three days before sale

Sotheby & Co., 34 New Bond St., W1 (HYD 7242) – at least two days before sale

MUSIC

FIRST FIVE: 1 Hallé Orchestra, Festival Hall (Fri). 2 The Magic Flute, Covent Garden (Sat, Mon). 3 Verdi Requiem, St Paul's (Mon, Tues). 4 The Burning Fiery Furnace, Southwark Cathedral (nightly from Mon). 5 Evelyn Lear, Goldsmiths' Hall (Tues).

You could argue that London is in a permanent state of Festival, what with four resident orchestras, two opera houses, the Proms, and a ceaseless parade of visiting and "fringe" events. Foreigners are not merely flattering when they speak of "the musical capital of the world." Next week the Festival condition becomes official, with the third City of London Festival starting on Monday *(see page 36)* and a £3,000 blaze of fireworks and interdenominational Dedication Service over the weekend.

It does not, like Edinburgh or Salzburg or Cheltenham, pretend to a unifying musical theme. What it does claim, with justification, is a sense of occasion. Hidden behind the City grime lies a remarkable collection of magnificent Company halls, unknown and indeed generally inaccessible to the public. It is here, and in the City churches and cathedrals, that indefatigable Festival promoter Ian Hunter mounts his concerts.

Some critics see commercial interest lurking behind any Festival organised by professional concert agents; on paper, at any rate, the 1966 London programmes strike me as more interesting than this year's rather drab Edinburgh fare.

A new festival, with the accent on new ideas in music, theatre and the visual arts, will be launched at Brighton next April.

For novelty collectors, there will be the first London performances of Britten's monkish opera *The Burning Fiery Furnace* (nightly at Southwark Cathedral), rare brass and percussion music (Carpenters' Hall, 13 July), and *The Resurrection Story* by Bach contemporary, Heinrich Schütz (St Stephen's Walbrook, 14). For connoisseurs the Festival offers Rudolf Serkin (Guildhall, 19, 20, 21), Bartok quartets (Fishmongers' Hall, 14 and 15), and Britten conducting the St John Passion (St Andrew's Holborn, 20).

And, for the lower-brows, there are yet 12 more performances of the Festival's stand-by, *Yeomen of the Guard*, set against the superb natural backcloth of the Tower, this time with a white horse (bringing Fairfax's reprieve) added to the cast. Hunter is almost apologetic about this repeat. "We argued for hours, thought about *Merrie England*, *Gloriana*, even *Beggar's Opera*, but there's nothing that fits so perfectly. It looks as if we're stuck with *Yeomen* for as long as the Festival survives."

richard last

CONCERTS

ROYAL FESTIVAL HALL, South Bank, SE1 (WAT 3191). Th 7 July: New Philharmonia Orchestra. Conductor: Colin Davis. Soloist: Vladimir Ashkenazy, piano. 8.0
F 8 July: Hallé Orchestra. Conductor: Sir John Barbirolli. 8.0
Sun 10 July: Vicky Memorial Concert. Allegri String Quartet. 3.0
Sun 10 July: Hallé Orchestra. Conductor: Sir John Barbirolli. 7.30

ROYAL ALBERT HALL, Kensington Gore, SW7 (KEN 8212). Sat 9 July & Sun 10 July: The Hungarian State Gipsy Ensemble. 7.30

KENWOOD LAKESIDE. Sat 9 July: Royal Philharmonic Orchestra. Conductor: George Hurst. 8.0

OPERA

ROYAL OPERA HOUSE, Covent Garden, WC2 (COV 1066). Sat 9 & M 11 July: The Magic Flute, Mozart. Conductor: Solti

SADLER'S WELLS THEATRE, Rosebery Avenue, EC1 (TER 1672). T 12 July: Orlando, Handel. Conductor: Anthony Lewis. Handel Opera Society; Chandos Orchestra. 7.30
W 13 July: Theodora, Handel. Conductor: Charles Farncombe. Handel Opera Society; Chandos Orchestra. 7.30

GLYNDEBOURNE FESTIVAL OPERA, Lewes, Sussex (Ringmer 411). Th 7, Sun 10 & T 12 July: Jephtha, Handel. Conductor: Ludwig. Th & T: 5.50. Sun: 4.50
F 8 July: Dido & Aeneas, Purcell. L'Heure Espagnole, Ravel. Conductor: John Pritchard. 6.5
Sat 9, M 11 & W 12 July: Die Zauberflöte. Mozart. Conductor: Hans Gierster. 5.20

BALLET

ROYAL OPERA HOUSE, Covent Garden WC2 (COV 1066). Th 7 & T 12 July: Swan Lake, Tchaikovsky/Ivanov and Petipa. 7 July: Conductor: Lawrence. Principals: Landon, Beaumont. 12 July: Conductor: Fry. Principals: Nerina, Wall. 7.30
F 8 & W 13 July: Giselle. Adam/Coralli and Perrot. Principals: Beriosova, Musil. Conductor: Lawrence, 8 July; Fry, 13 July. 7.30
Sat 9 July: Coppélia Act I, Les Patineurs, The Sleeping Beauty Act III. The Royal Ballet School. 2.15

SADLER'S WELLS THEATRE, Rosebery Avenue, EC1 (TER 1672). Th 7 July: Chiaroscuro, Milhaud; Las Hermanas, Martin; Jeux, Debussy; Street Games, Ibert. Conductor: Alwyn. Western Theatre Ballet. 7.30
F 8 July: Trial, Berg; Las Hermanas, Martin; Beauty and the Beast, Ravel; Mods and Rockers '63, The Beatles. Conductor: Alwyn. Western Theatre Ballet. 7.30
Sat 9 July: Sun into Darkness, Williamson. Conductor: Alwyn. Western Theatre Ballet. 7.30

RECITALS

WIGMORE HALL, Wigmore Street, W1 (WEL 2141). T 12 July: Chanticleer Orchestra. Conductor: Ruth Gipps. 7.30

ST MARY-LE-BOW, Cheapside. Th 7 July: New Cantata Orchestra. Conductor: James Stobert. 7.30

ROYAL COLLEGE OF MUSIC, Prince Consort Road, SW7. F 8 July: BBC Training Orchestra. 4.0

WESTMINSTER ABBEY. W 13 July: Combined choirs of King's College and St John's, Cambridge. 6.30

JAZZ

There was very little talking. The only thing that seemed to matter was the music. The only people alive – the musicians. This was the Marquee Club, as modern jazz enthusiasts and amateur musicians listened to Ronnie Ross and Dick Morrissey with their respective quartets, which had become quintets on this occasion. Ronnie Ross (baritone sax) was featuring Art Ellefson as his guest tenor saxophone, Bill Lesage on piano, Kenny Napper (bass) and Tony Carr on drums. The great talents contained in this formation were especially apparent in Stan Getz's composition *T and S*, in which the dialogue between the two saxes (Ross and Ellefson) was cunningly supported by an excellent rhythm section. Dick Morrissey (tenor sax) followed Ronnie Ross with his usual quartet, plus Ian Hamer as guest trumpeter. Hamer excelled himself with a truly wonderful interpretation of *Everything Happens To Me* and Eyden showed a definite Max Roach influence in *Rhythm-a-Ring*.

On the same evening guitarist Jim Hall was appearing at Ronnie Scott's Club with Jeff Clyne on bass and Allan Ganley on drums. Considering this marvellous performance, Jeff's idea to form the trio seems a brilliant one. It is only afterwards that one realised how perfect they were. Jim Hall's music is sophisticated and cool, perhaps best shown in *O Gatto a Bossa Nova*, or sharp and spontaneous, as in his version of the Sonny Rollins composition *Waltz High*. Jim remains throughout supremely elegant and in that respect is reminiscent of the MJQ, although on the whole, the music springs even more naturally from *his* fingers.

diana jervis-read

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GOOD EATING

Unaccustomed as I am to four-course dinners, unaccustomed as I am to caviare soup or frogs' legs or olive tart, unaccustomed as I am to having so little choice in what I eat (outside my own home), unaccustomed as I am to talking to a restaurateur-chef who says people take food too seriously. . . . Unaccustomed, in fact, as I am to Parkes.

This is the tiny (10 tables) restaurant in that very swish little Knightsbridge viaduct, Beauchamp Place, started by Ray Parkes, an architect from Leeds who found food more fun. How Tom Benson became chef there is one of London's better-known stories (he was doing the washing-up there, one night found himself popping the grouse in the oven, and five grouse later Ray Parkes was so impressed he taught Tom how to cook). When Parkes died in 1964 he left Tom part of his share in the restaurant. Now he's co-partner.

He still does all the cooking, apart from the vegetables which an assistant manages. He still does all the buying. The régime is unchanging: a choice from three or four dishes, through each of four hefty courses The demand is constant: it's as well to book a week in advance. The grapefruit sorbet is still served upon a bed of camellia leaves. Ray Parkes started the serving of bunches of flowers with food. Tom Benson explained: "People come down here, terribly intense and serious about food. They get so intense, it's a little bit daft. Sometimes I think I'll have to start wearing a purple smock. Anyway, you can't get too serious about a plateful of flowers."

Tom Benson, restaurateur-chef at Parkes, of Knightsbridge. His aim in life: to cook unusual dishes well.

Makes them up

Tom Benson sort of makes dishes up as he goes along. "I plough through cookery books," he said. Sunday is the day for thinking up the week's menu – on average one new dish is introduced each week. He buys from local tradesmen, because, for one thing, he can get in touch with them immediately if anything goes wrong. "I don't believe in the nonsense of charging down to the market first thing in the morning. They're good tradesmen. They keep me in touch with what's available."

The season's food is important to Tom Benson. As soon as tangerines are in, for instance, he will have tangerine sorbet prepared to his own recipe. He's fairly serious about cooking. Serious enough, anyway, to reckon that nobody had ever made caviare soup before, so he'd make it; and then disappointed by the know-all customer who told him one evening: "That was nearly as good as the caviare soup I had in Dresden before the war."

But Tom Benson is disappointed by such things in a good-humoured kind of way. He grins, too, at recollecting how one chap wanted mustard for his guinea fowl with apricots and chestnuts. Tom, who knows what everybody is eating, charged up to him: "What do you want to ruin it for?" And the sheepish customer replied: "I can't help it. I just love mustard."

At Parkes the meals are pretty well cooked individually for you. Tom Benson, who is 31, says: "I'm pretty well organised. I start at one-ish, and take my time through the day making sauces, soups, pâtés and things. I try to time things to people's coming-in." He doesn't eat much himself – "a little light meal around 6.30 and perhaps a salad later. If I had a great nosh-up, I wouldn't feel like cooking." The best cooks, it seems, like boxers, are the hungry ones.

His chief virtue is that he's always *interested:* "One tends to be a bit of a dictator about what people eat," he confides. "And then I got to thinking, it's a bit of a bloody cheek. People are paying quite a lot of money to eat here. So I haven't got that aim any longer. Now I just want to do unusual dishes well."

arthur pottersman

LONDON CHOICE

BARQUE & BITE, French, opposite 15 Prince Albert Road NW1 (GUL 8137). Open daily 12- and 7-11.30. Lovely French cooking. Good coffee, good carafe wine. Average bill for two, £4 pl

BLOOMS, Kosher, 90 White hapel High Street, E1 (BIS 6001 and Golders Green Road, NW11 (SPE 1338). Mon-Thurs 11 am-1 pm, Fri 11 am-3 pm. Sun 11 a -11.30 pm. Average bill for two 3

CAPRICE, French, Ar ngton Street, W1 (HYD 3183/5154). Mon-Sat 12.30-3 and 6.30 onward (last orders 11.45). Three-course *table d'hôte* lunch is 29s 6d and dinner 39s 6d. All the food is delicious. Average bill for two £5 10s upwards. CREDIT CARDS: *Eurocard*

EMPRESS, International, 15 Berkeley Street, W1 (MAY 6126). Sun-Fri 12.30-3, and 6.30-2 am. Sat 6.30-2 am. Famous cold buffet. Large and expensive wine list. Don't expect to pay less than £7 for two. CREDIT CARDS: *American Express, Diners*

L'ESCARGOT BIENVENU, French, 48 Green Street, W1 (GER 4460). Mon-Sat 12-3 and 5.45 to 11 (last orders). Immensely civilised with daily change of menu but no fluctuation of quality. Well-spaced. CREDIT CARDS: *Diners, American Express, Barclay, Eurocard*

HUNTING LODGE, English, 16 Lower Regent Street, SW1 (WHI 4222). Mon-Sat 12.30-3 and 6.30-12. Old-Englysshe-style; very expensive, very good. Minimum: lunch 25s, dinner 35s. CREDIT CARDS: *American Express, Diners*

WHITE TOWER, Greek, 1 Percy Street, W1 (MUS 8141). Mon-Sat 12.45-3, 6.45-10.30. Warm and efficient service. Average bill for two £5-£6. CREDIT CARDS: *Diners, American Express*

GOOD DRINKING

In the almost-forgotten fifties, you had a swinging night by jamming yourself amongst 200 or 300 others in jazz clubs that surely contravened some health or fire regulation. There, you drank your Seven Up or Coke and beat hell out of the floor-boards in accompaniment to the sweating group on the stand. You couldn't drink anything alcoholic, of course. After all, jazz was slightly suspect, there was a ring of wild living to it, you know, offbeat people and all that. You couldn't allow liquor as well.

The cult of the pop idol came along to knock jazz groups for six, close pubs and herald the era of the discothèque. And with the sterility of "piped" music and records, came enlightenment and licence to drink.

But they're all pretty much of a muchness. Which is why I found it staggeringly enjoyable to wander into the Bull's Head pub in Barnes one Sunday lunchtime, to find jazz in full swing, with alcoholic accompaniment.

It's quite a place. Monstrously-rambling, with a steady progression of people through the various bars into a large converted hall at the back, where devotees sit, stand and lean against each other, swigging beer and swinging to some of the best jazz players in town.

The Pernod Party Service will be launched by a pre-Bastille Day celebration at the Temple Bar Club, Fleet Street, on Wednesday 13 July.

Guv'nor Albert Tolley has laid down a deliberate "jazz only" policy since he took over five years ago. In face of the pop onslaught, one tended to forget household British jazz names like Ralph Dollimore, Tommy Whittle, Bill Le Sage. But you'll find them at the Bull's Head. Mr Tolley books groups nightly, with lunchtime and evening sessions at weekends.

If you look in this Sunday – and I certainly recommend it – you'll be wise to order enough drink to see you through the whole session. Otherwise, the bar being so packed, you may find it impossible to get through for service.

The Bull's Head draws crowds like this from all over London. Mr Tolley's customers demand a high standard in groups, and he is catering admirably for them. This week, for instance, he has booked musicians like Tubby Hayes, Whittle, Bob Burns, with young residents, the Roy Budd trio, joining them.

john mcleod

A midnight-blue glow surrounds dancers and musicians at the 007 bar, Hilton Hotel. The range of drinks is amazing.

PUBS

AMERICAN BAR, Ritz Hotel, Piccadilly, W1. HYD 8181. Ah, me. To have the time – and the money – to regard this as a 'local.' The epitome of sumptious elegance, with instant service from that array of splendid gentlemen who preside over the bar. Shades of a more leisurely era, despite the presence of clutches of captains of industry. One feels, almost, that this is the place to frequent if one wishes to be privy to affairs of State and government.

THE AUSTRALIAN, 29 Milner Street, SW3. KEN 3114. A good thing this is in one of Chelsea's wider streets, for thirsty fun-seekers think nothing of treble-parking outside. One-time "in" place, now frequented by a mixed bag of drinkers. The younger element tends to be noisy, as they clutter the pavement. The pub is nice, if plain, and the food counter excellent.

AUDLEY, 41-43 Mount Street, W1. GRO 1843. A splendid place, quiet, cool and unhurried. Astoundingly attractive ladies and their impeccably dressed escorts eat, in mid-evening, as barmen produce drinks at the merest beckoning movement. Strikes me as a cosmopolitan pub, Mayfair without being Mayfair, if you see what I mean.

RIVERSIDE, Queen Street Place, EC4. CEN 2888. It seems to hang by a hair from the north end of Southwark Bridge. Contemporary without being too screamingly an amalgam of concrete, glass and wood. Very popular, justifiably, considering the service and the magnificent view over the river.

GREEN MAN, Putney Heath, SW15. PUT 1313. Summer lads and lasses gather outside and indulge in drink and chaff as they survey the reaches of the common. Swinging, al fresco, to the boom and roar of sports car exhausts, as early arrivals whisk homewards with bottles of wine for parties. Inside this small but comfortable 15th century pub, there's a continual cheerful bustle.

THE SPANIARDS INN, Hampstead Lane, NW3. SPE 3276. High on the heath, with shades of footpads and the itinerant Dick Turpin. There's so much history to the place it's impossible to assimilate it in the course of one visit. The inveterate Turpin, I am told, used to look in for a spot of ale, between sorties after merchants' money-pouches. Ideal place for a snack lunch, but better still for an evening's supping.

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DAY OUT

PLACES OF INTEREST

BANK OF ENGLAND, Threadneedle Street, EC2. Rebuilt on this site by Sir Herbert Baker with Soane's original external wall preserved. The Government's banker. A military guard has been mounted each night since the Gordon Riots in 1780. Entrance hall open to visitors M-F 10 am-3 pm. Sat: 9 am-12 noon

DR JOHNSON'S HOUSE, 17 Gough Square, EC4. Home of Dr Samuel Johnson, famous lexicographer and writer from 1748 to 1759. M-F 10.30 am-5 pm. October to May 10.30 am-4.30 pm. Admission 2s. Tube: Blackfriars

HAMPTON COURT PALACE. Built by Cardinal Wolsey in 1515 and presented by him to Henry VIII in 1526 in an attempt to placate royal disfavour. The lovely grounds with the famous maze were laid out by William III. M-Sat: 9.30 am-6 pm. Sun: 11 am-6 pm until September. Admission: Adults 2s 6d. Children half-price Station: Hampton Court from Waterloo; or in summer by boat from Charing Cross pier

HORSE GUARDS, Whitehall, SW1. Part of the old Whitehall Palace rebuilt in 1753. Changing of the Guard 11.30 am. Sun: 10 am. Tube: Trafalgar Square

KENWOOD, NW3. Part of the Iveagh Bequest to the nation, this Adam Style Mansion is well worth seeing for its fine collection of paintings and Georgian furniture. Tube: Archway, Golders Green

ST PAUL'S CATHEDRAL, Ludgate Hill, EC4. Built by Wren, its vast dome dominates the City. Crypt and the whispering gallery. Open until 30 Sept 8 am-7 pm. M-Sat 10.45 am-3.15 pm, 4.45 pm-5.30 pm. Tube: St Paul's

SPORT

FLAT RACING

Fri (evening), Sat: Sandown Park. (Trains to Esher from Waterloo. Green Line coach 715 from Oxford Circus. By road A3 from London.) London's most beautiful course. Saturday's big race: The Eclipse Stakes

Mon, Tues: Windsor. (Trains from Waterloo or Paddington. For the jet set course is 15 min. from London Airport. By road take Windsor spur off M4 motorway)

GREYHOUND RACING

Fri: Wimbledon. 1.45 pm. (Trains Waterloo-Earlsfield. District Line to Wimbledon then special bus. Buses: 44, 77, 77a, 189, 220, 285.) Good restaurant from which to watch racing. Bookings. Tel: WIM 5361

Wembley. 7.45 pm. (Bakerloo or Metropolitan Lines to Wembley Park.) Good restaurant from which to view racing. Bookings. Tel: WEM 1234

Sat: White City. 7.45 pm. (Central Line to White City.) Restaurant view of racing. Bookings: Tel: SHE 5544

Walthamstow. 7.45 pm. (Buses: 38, 69, 249, 249a, 256, 257, 278. Central Line to Leyton.) Restaurant bookings. Tel: LAR 2252

CRICKET

Sat, Mon, Tues: Oxford v Cambridge. Lord's, St John's Wood. 11.30 am each day. (Bakerloo Line to St John's Wood. Buses: 2, 2a, 13, 59a, 74, 74a, 74b, 113, 159, 187)

Surrey v Middlesex. The Oval, Kennington. 11.30 a.m. each day. (Northern Line to Oval)

What England supporters hope to see on Monday. Bobby Moore, our soccer captain, beats a Uruguay attacker to a high ball in last year's international.

WOMEN'S CRICKET

Sun: Redoubtables v Lewes. Beddington Park, Wallington. 2.30 pm. (Trains from Victoria to Hackbridge. Buses: 403, 408, 470, Green Line coach 725)

MOTOR RACING

Sun: Brands Hatch. 2.30 pm. MG Car Club. Clubman's races. (Trains from Victoria to Swanley. By car take A20, 20 miles south-east of London between Swanley and Wrotham)

ATHLETICS

Fri (evening), Sat (all day): AAA championships. White City. (Central Line to White City)

SOCCER: WORLD CUP

Mon: England v Uruguay. Wembley Stadium. 7.30 pm. (Bakerloo or Metropolitan Lines to Wembley Park)

Wed: France v Mexico. 7.30 pm. Wembley

EXHIBITIONS

VICTORIA & ALBERT MUSEUM, South Kensington, SW7 (KEN 6371). Until 18 Sept: Aubrey Beardsley Exhibition, the most complete ever devoted to his life and work. Original drawings including those for The Yellow Book, letters, manuscripts, etc., illustrate the development and influence of his style from childhood to his early death at the age of 26. Open Mon-Sat 10 am-6 pm; Sun 2.30 pm-6 pm

SCIENCE MUSEUM, Kensington, SW7. Marine Engineering Collection in Gallery 48 (2nd floor). Original marine engines from 1788 to the first marine gas turbine of 1947. Visitors can work many models with push-button controls. 10 am-6 pm. Sun : 2.30 pm-6 pm

NATIONAL BOOK LEAGUE, 7 Albemarle Street, W1. Beatrix Potter Centenary Exhibition. 13 July-30 July. A large selection of original drawings and watercolours, her books, manuscripts and other items of interest, many of which are on view to the public for the first time. 11 am-6.30 pm (till 8 pm on Thursdays). Sat: 11 am-5 pm. Closed Sundays

MUSIC IN PARKS

BATTERSEA PARK
Sat: Focus on Folk: II, 7.30 pm
Sun : The Hanwell Band, 7.30 pm
Wed : Country Dancing, 7.30 pm

THE HILL, HAMPSTEAD
Thurs : Guildhall Woodwind Ensemble, 7.30 pm

HOLLAND PARK (Court Theatre)
Th-Sat : Madam Butterfly, Puccini. Imperial Opera Company. 7.30. Th & Sat Mats: 2.30
Mon-Wed : The Royal Ballet School. 7.30 pm

LINCOLN'S INN FIELDS
Thurs : Light Nautical Orchestra, 12.30 pm
Tues : Band of the 9th/12th Royal Lancers, 12.30 pm

VICTORIA EMBANKMENT GARDENS
Th-Sat : Metropolitan Police Band Th & F: 2.30, 7.30 pm. Sat: 3), 7.30 pm
Sun-Wed : Romeo Berti's Medvedeff Balalaika Orchestra (with dancers). Sun: 3.0, 7.30 pm. Mon-Wed: 12.30, 7.30 pm

VICTORIA PARK
Thurs : Billy Lawrence Old Time Orchestra, 7.30 pm
Sun : Melody Makers Steel Band, 3 pm

LECTURES

BRITISH MUSEUM, Bloomsbury, WC1 (MUS 1555). Thurs 7 July: Chinese antiquities, 11.3 am Asian scripts, 1 pm
Sat 9 July: Graphic art in Japan. 2: picture books (illustrated). 11.30 am

FIFTY-NINE SOCIETY OF KENSINGTON, Kensington Central Library (Children's Entrance), Campden Hill Road, W8. Thurs 7 July: 2,000 years of Spanish bull-fighting (illustrated). Lecture by Don José Luis Avendano Membership subscription 2s 6d meeting. 8 pm

NATIONAL HISTORY MUSEUM, Cromwell Road, SW7. Thurs 7 July: British sea mammal
Fri 8 July: sea birds
Sat 9 July: butterflies and moths (with films)
Mon 11 July: animal behaviour
Tues 12 July: animals in folklore
Wed 13 July: folklore of plants.
All lectures at 3 pm

LONDON AT LUNCH

THURSDAY 7 JULY
Band of the Royal Horse Guards, St Paul's Cathedral Steps. Midday-2 pm

FRIDAY 8 JULY
Royal Artillery 250th Anniversary Service. St Paul's Cathedral. Midday

SATURDAY 9 JULY
"Love London," two-hour conducted tour of the City. Meet at Temple tube station. 2.30 pm (Adults 5s; children 2s 6d)

SUNDAY 10 JULY
"Cheapside, Medieval Mart" & "Aldgate to Bishopsgate," 90-minute conducted City walks. Meet St Paul's and Aldgate tube stations respectively. 3 pm (Adults 3s 6d; children 7-14, 2s)

MONDAY 11 JULY
City Festival fortnight begins (more details on page 36)
Recorded music in stereo, St Mary-le-Bow, Cheapside. 1.5 pm

TUESDAY 12 JULY
Dialogue between Ian Hunter and the Rector, St Mary-le-Bow, Cheapside. 1.5 pm

NIGHT OUT

Rico Dajou was discussing bottoms, English ladies' bottoms. While he was aware they are definitely here to stay, he does feel that, on the average English girl, they are a little too prominent. Thus he was prepared to argue for more than an hour that, as long as he is boss of his elegant nightclub, Le Prince, ladies in trouser suits will never be allowed entry.

Mr Dajou, who swears the only way to know the club business is to start washing dishes and work your way up, claims elegance is the only thing to distinguish one club from another. With the skill born of long practice, he has spread elegance just about everywhere. It starts in the entrance lobby, spreads downwards to the bar and out into the restaurant and dance floor. Elegance of the massively impressive traditional style, red velvet wallpaper, towering gilt candelabra and menu cards large enough to protect you from the dazzle of the tablecloths.

In the middle of all this lushness, Rico Dajou claims, it would be indelicate and tasteless to allow followers

One of the world's greatest soul singers, Solomon Burke, appears at Scotch of St. James's, on 18 July.

in fashion in, wearing their trendy little trouser suits. "It's a nice place," says he. "We've got nice people here. They don't want to see girls in trousers, with the big bottoms. It's not elegance."

Although he still exercises a subtle censorship on who joins his club, Rico Dajou does make allowances for some new fashions. Mini-skirts, he says, are quite all right. "So long as they don't wear those awful white stockings. Then they look like bandages and I won't have them in my place." Apparently he is more or less immune to the length of a skirt providing it is one, and not a pair of trousers. Perhaps Mr Dajou is being harsh by banning trouser suits but he knows his customers are happiest in an atmosphere immune from trouser suits and the vagaries of fashion.

Hats are terribly important to Mr Dajou. He himself wears a rakish brown trilby in the street over his head of hair, and I can't help thinking he would secretly like to see his beloved ladies wearing picture hats at the club tables. Fortunately he doesn't insist.

Having his own club for his own exclusive customers is a very dear thing to Mr Dajou's heart. He has already resisted offers of £200,000 to sell and make way for a gambling casino.

john viner

SPECTACULARS & CABARETS

ALLEGRO, Bury Street, St James's, SW1 (WHI 6767). 8.30 pm-2.30 am. Cabaret 12.30 am. Dinner £2 7s 6d. *Entertainment:* Dancing to three bands. Cabaret until 9 July: Peter Reeves. From 11 July: Maggie Sarragne

EVE, 189 Regent Street, W1 (REG 0879). 9 pm-4 am. Entrance 30s members and guests, annual membership 1 guinea. *A la carte* menu about 35s per head plus wine. Whisky about £5 per bottle (but they will keep it for you till your next visit); whisky by the glass 4s. *Entertainment:* Floor show at 10.30 pm and 1 am

OMAR KHAYYAM, 50 Cannon Street, EC4 (CIT 2660 & 7363). Midday-3 pm (for business lunch) and 6 pm-2 am. No membership fee. *A la carte* menu about £2 per head plus wines. Service charge 10 per cent. Drinks – sold by the miniature – whisky 8s 6d. Middle Eastern and Continental menu. *Entertainment:* Dancing 8 pm-2 am. Cabaret and belly dancing at 9.30 pm and midnight

THE SOCIETY, 40 Jermyn Street, SW1 (REG 0565). Zodiac bar open 5.30 pm. Restaurant open 7.30 pm-3.30 am. Cabaret at midnight. Evening for two with wine about £5 10s. Service 10 per cent. *Entertainment:* Cabaret: Sheela Munro

TALK OF THE TOWN, Theatre Restaurant, Hippodrome Corner, Leicester Square, WC2 (REG 5051). Theatre-restaurant open 8.15 pm-1.15 am. No membership fee. Inclusive charge for three-course dinner, dancing and show 57s 6d. South African hock 20s 6d. All else from 27s. Whisky 6s 6d per large measure. *Entertainment:* Currently: The Beverley Sisters

DINNER & DANCE

BLAISE'S, 121 Queen's Gate, SW7 (KEN 6228: Restaurant reservations KEN 9971). 9 pm-2.30 am. Annual membership 2 guineas. Mon-Thurs entrance free to members till 11 pm. Fri 10s. Sat 10s 6d girls; 12s 6d men. All alcoholic drinks 3s. Food, *à la carte,* about £1 per head. *Entertainment:* Live group every night. Roulette 2s 6d minimum; blackjack 5s

DORCHESTER, Park Lane, W1 (MAY 8888). The Terrace Room 12.30 pm-3 pm; 8.30 pm-1.30 am. Closed Sundays. *A la carte* £4-£5 including wine. Whisky from 3s 9d. Service charge 12½ per cent. Cover charge 2s 6d. *Entertainment:* The New Dorchester Music with Albert Marland, from 8.30 pm-1.30 am. Licence to 1.30 am. The Grill Room: Midday-3 pm; 6.30 pm-midnight. Whisky from 3s 9d. Licence to midnight

LA PALOMA, 103 Westbourne Grove, W2 (BAY 1910). 8 pm-midnight. Closed Mondays. Membership 1 guinea men; 10s ladies. Entrance fees from 3s 6d weekdays to 8s 6d weekdays. Small menu. Dinner approximately 15s per head plus wine. Drinks at pub prices. *Entertainment:* Discothèque dancing. Blackjack and roulette, 2s 6d-£5. Supper licence till midnight

ROOF RESTAURANT, Hilton Hotel, Park Lane, W1 (HYD 8000). Roof bar 11 am-3 pm; 5.30 pm-11 pm (Mon-Sat). Midday-2 pm; 7 pm-10.30 pm (Sundays). Restaurant: 12.30 pm-3 pm; 7 pm-1 am. Closed Sundays. *A la carte* only, £3-£4 per head with wine. Whisky 6s. French cuisine. *Entertainment:* Dancing, in the evenings only, to Judd Solo and his band

TIBERIO, 22 Queen Street, W1 (MAY 3561). Midday-3 pm lunch Restaurant, Hippodrome Corner, (not Saturdays); 7 pm-3 am. *A la carte* approximately £3 per head plus wine. Supper-dancing 11.30 pm-3 am, to Olavo Vas and his Group. Licensed till 3 am

DISCOTHEQUES

AD LIB AND THE 400, 28 Leicester Square, WC2 (WHI 1813). 10 pm-4 am (not Sundays). Membership 10 guineas. No entrance fee. First drink 17s 6d; second drink 10s 6d. Polynesian food. *Entertainment:* The Kids

HADDY'S 158 Old Brompton Road, SW3 (FRE 9918). 8 pm-2 am (not Sundays). No membership or entrance fee. Full restaurant, minimum charge 21s, average bill 30s per head including wine. *Entertainment:* Discothèque dancing

THE 'PHONE BOOTH, 2 Allsop Place, NW1 (HUN 2989). Licensed bar 8 pm-3 am. Restaurant 8.30 pm-3 am. Membership 1 guinea for three months. *Entertainment:* Gaming, discothèque dancing

SCOTCH OF ST JAMES'S, 13 Mason's Yard, Duke Street, SW1 (TRA 6109). 10.30 pm-4 am. Annual membership 5 guineas. Grills menu about £1 per head till 3.30 am. Drinks, single 5s. Bar closes 3 am, drinks stop 3.30 am. *Entertainment:* Resident groups. Impromptu performances by famous clientèle

WHISKY-A-GO-GO, 33/37 Wardour Street, W1 (GER 7676). 8 pm-3 am. Membership for six months 21s men, 10s 6d ladies. Male students 1 guinea per year. Entrance: Mon-Fri ladies free. Mon-Thurs men free. Fri 5s men, Sat 7s 6d. Sun 4s ladies, 6s 6d men. Barbecue food. Drinks at normal pub prices. Licensed till 2.30 am. *Entertainment:* Roulette, dice, blackjack, Bank of Las Vegas. Stakes vary from 2s 6d-£5. Weekend cabaret

GAMING

CURZON HOUSE, 21/23 Curzon Street, W1 (HYD 3581). All round the clock. Membership compulsory and very exclusive. 10 guineas a year; joint husband and wife membership 15 guineas. Prospective members vetted before joining. Bridge, blackjack, chemin de fer, gin rummy, kalooki, poker, roulette, baccarat, dice and American roulette. Stakes from 5s. Very good restaurant

THE ESTABLISHMENT, 18 Greek Street, W1 (GER 8111). Gambling starts 11 pm. Annual membership 2 guineas. Blackjack, poker and roulette. Minimum and maximum limits, 5s and £5. Bar open from 7 pm. Drinking till midnight in the gaming room. Food 8 pm-3 am. Dancing on first floor and in the basement. Licensed till 3 am

OLYMPIC CASINO, 79 Queensway, W2 (BAY 2163). Gaming starts 5 pm. Annual membership 2 guineas. Baccarat, blackjack, chemin de fer, American and French roulette, dice, poker, Punto-Banco. Stakes vary but can be very high. Bar in the restaurant but only soft drinks in the casino.

WINDMILL GAMBLING SALOON, Great Windmill Street, W1 (GER 8552). 4 pm to close of play. Founder membership 10s 6d. American roulette, blackjack, dice. Stakes vary from 2s 6d-£50. Licensed bar, light refreshments

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PROPERTY

Pictures by Colin Smith

There's a verb 'to mew'—and it means to moult. The meaning originates from the time when royalty still practised the sport of falconry and these rapacious birds had to be confined and concealed in cages while they were mewing and moulting. They were fattened in coops and the royal hawks were carefully nurtured during their moulting period. When the sport died out, the site of the cages was then used for building the king's stables and coach houses, and they came to be known as mews. Living quarters were built above the stables for the coachman and groom and backed on to large private Victorian houses in, say, Chester Row or Queensgate. Then with the disuse of horse and carriage and the disappearance of servants, people began converting the stables into cramped but attractive residences, because they were quiet cul-de-sacs and the coach house could be converted into a garage.

Most of the mews houses in Belgravia and Knightsbridge change hands only on a leasehold basis, being either the property of the Grosvenor and Cadogan Estates, or of development companies.

Cobbled stones

Princes Gate Mews and Ennismore Garden Mews are large and most attractive mews areas with prices for leaseholds sometimes in the £25,000 mark. Cobbled stones, painted garage frontage and steep stone steps are leading characteristics and, as in Holland Park Mews, each cottage has its own front railing and private square inch for the deck chair. They usually have two to four small bedrooms. Some have had the garage converted into the main reception room. Others have garage space for 2 cars. There's always the feeling of a trespasser intruding upon a small private village community as you drive noisily down the mews, and are told not to leave the car there for a day's shopping.

Friend and Falke have a freehold mews in Elm Park Lane for £15,000, and one to rent at 60 gns a week in Belgrave Mews South from Howard Minter. I found Astwood Mews scruffy, with its garages and workshops. No. 18 here is freehold at £12,000 (Ruck & Ruck.) On many occasions, the accommodation is cramped and impracticable—but prices have soared, since people are selling them after luxurious conversion. The only big snag is the onslaught of repair workshops that have simply made use of the parking space available.

fiona bird

Place: Princes Gate Mews. Price: £14,750. Lease: 38 yrs.

A short 7½-year lease exists on No. 86, Ebury Mews. £6,750.

In Astwood Mews. £12,000 freehold. Suitable to convert.

In Boyne Terrace Mews, to let at 30 guineas a week.

Another at Princes Gate Mews. £22,500; 30-year lease.

No. 4, Petersham Mews. For sale at £14,750 freehold.

A general view of Holland Park Mews. No 53 is for sale through Chestertons, at £22,000 freehold.

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PS don't forget the complete guide to what's on;
more of Billy Wright on the World Cup;
the most revealing diary,
and the best of all letter pages

London Letters

Thanks from Rolf

Thank you, London, for making a long-standing ambition of mine finally come true. In the last six years, while appearing in cabaret in places like Canada, Australia, Bermuda and Puerto Rico, I have been wondering what it would feel like to do cabaret here, in the very hub of the show business world.

Well, the past four weeks at the Talk of the Town have fulfilled my ambition – and shown me what a thrill it is. The marvellous thing about

Rolf – self-portrait

London is that the audiences differ so vastly from night to night. You have a group of Americans one night, and the next a party of 60 Italians and some Japanese oil-men; there are French, Dutch, Israelis – people from all over the world, and even from as far afield as the United Kingdom.

It isn't like work at all. I have enjoyed every minute of it.

Rolf Harris,
Talk of the Town,
London, W1

Help!

Once upon a time I was a hopeless outsider. Then *London Life* came along and by Thursday night I was set for a week of instant capers. It made me feel so good just to know what I should be doing and wearing. Suddenly I awoke to my latest yearning: I must have my photo between your enlightening pages. However, I don't play the sitar, I don't collect ferrets, I don't wear kinky clothes and I'm a crashing bore. Please rectify.

Geoffrey Green,
Ranulf Road,
Hampstead, NW2

Consequences

I was amazed to read Carolyn Hudson's letter in your 18 June issue stating that, having lost a Mr. Sharpe in Neal Street, she called his name unsuccessfully, until confronted by a Covent Garden porter, whose language was unprintable. I was filming on a night location in Neal Street, but found it impossible to work, due to a very high lady – 5ft. 11in. at the last count – persistently yelling that she wanted to find a certain man. It was in fact *I* who confronted the lady and offered to help. The reason my language was unprintable is possibly that I was at the time playing a Tibetan Yak driver who had lost his way.

Robert Cawdron,
Saville Theatre, WC2

Don't stand for it!

Most of us have put up with negative and off-hand attitudes and even rudeness, from shop assistants, group attendants, bus conductors, taxi drivers. Like they were doing us a big favour, helping us out of trouble, causing them a lot of bother – and then taking our money! I call upon you all to make scenes and stand firm. Demand to see managers and owners.

When we all start acting like human beings – when we refuse to be disciplined by people who want us to believe that we *have* to put up with inefficiency and discourtesy – then London will be a still nicer place to live in.

David Block,
Great Newport Street,
London, WC2

Down Under, arise!

I am writing in defence of our Australian neighbours. You have published two extremely harsh articles about their young visitors to your country in your magazine, and I feel resentful. How many of you young Englishmen even take the trouble to travel 12,000 miles across the globe to see what Australia has to offer? Those few who do, and have experienced and accepted their generous hospitality could not fail to notice that it is a vast, individual and self-sufficient continent of its own making.

Your English boys who travel here are a motley lot. Some with an over elated sense of superiority, some just plain bludgers. A few are charming. But an interesting point is completely missed. Each returns to his own country having gained immeasurably from the other.

Marjorie de Lange,
Wellington,
New Zealand

Hunt the caption

I hate this modern form of journalism which makes it practically impossible to find out who is who in a picture because of the fancy captions. Whatever the paper or magazine, it is now necessary to hunt right, left, up and down, before knowing which caption applies to the photo you are interested in. These supposedly clever lay-outs are not "in," they are way out.

Arthur Ferrier,
Elm Park Gardens,
London, SW10

Privilege

Before coming to this isle I had grown accustomed to having my patronage of restaurants and places-of-entertainment regarded as a boon by several proprietors. In London, however, I was astonished to discover that many of the clientele actually *paid* for the "privilege" of spending money in such places.

Can your staff, all of whom are so clearly "switched on" to the development and meaning of the new *mores* of London life, please tell me – why on earth should anyone pay the proprietor a subscription fee or whatever, in order to then spend even more money on the commodity?

Cy Endfield,
Thurloe Square, SW7

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Wimbledon ace put off his stroke

Cedar Wood sniffers in Centre Court drama

TENNIS fans got the shock of their lives yesterday at Wimbledon when sniffing stopped play on the Centre Court.

Leaping women

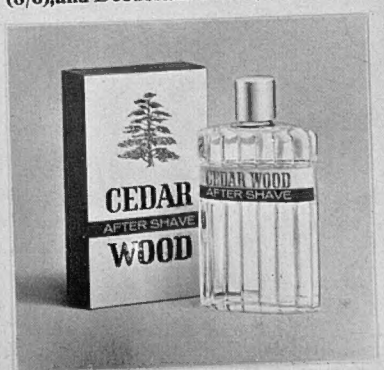
Italian ace Tony Piccirillo, one of this year's top seeds was warming up with his opponent. Suddenly, dozens of beautiful women among the spectators leaped up and rushed on to the court.

"Give me a sniff!"

Cries of "He's wearing Cedar Wood After Shave" and "Give me a sniff!" were heard from the women as they closed in on the startled Piccirillo, who vainly tried to escape by climbing up the umpire's chair. The fearless umpire and ball boys braved the sniffing beauties to drag Piccirillo to safety.

Hot blooded

After the rumpus had subsided the Head Groundsman examined the desecrated turf. **"Trust these Italians"** he said **"Hot blooded, you know. Fancy wearing Cedar Wood on the Centre Court. We all know what it does to women. It's the same with all Cedar Wood products: Cologne (7/-), Talc (4/9), Shaving Bowl (11/-), Hair Cream (5/9), Pre-electric (6/-),Brushless Cream (3/6),Hair Groom (8/6),and Deodorant Stick (6/6)."**



6/- a bottle, and worth every penny.

The sniffers close in.

Exhausted

After his rescue the exhausted Piccirillo rested in his changing room.

"Mamma mia", he gasped, "that Cedar Wood! What it does to women is nobody's business. "When asked if wearing Cedar Wood interfered with his tennis, he replied: **"Who cares about tennis? Anyone for sniffing?"**

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